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THE MAGAZINE



APRIL 2003

VOLUME 3 ISSUE 12

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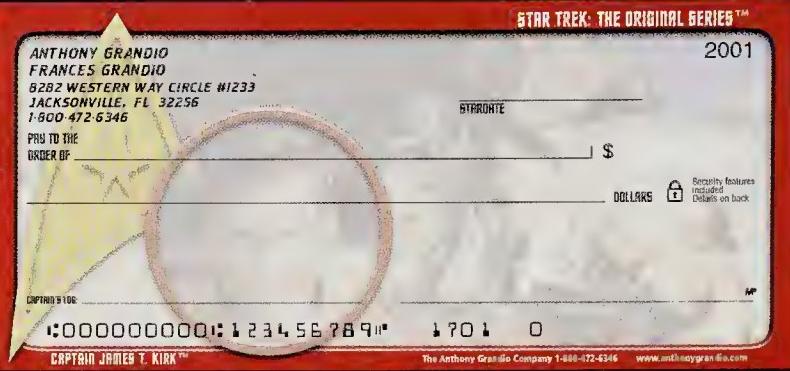
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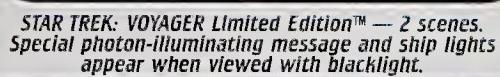


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THIS MONTH

Special Collector's Cover!

This issue has two covers: one featuring Kira Nerys, and the other showing Deep Space Nine, as created by CG artist Rob Bonchune.

April 2003 Volume 3 Issue 12

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STAR TREK: The Magazine

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All good things come to an end and, sadly, this is the last issue of *STAR TREK: The Magazine*. When we told Ira Steven Behr the news, he reminded us that a wise man once said, "All you take with you is what you leave behind." Looking back over the last four years, we're very proud of what we've achieved. It seems incredible that we've published nearly 5,000 pages of material, covering every aspect of *STAR TREK*. The briefings have included countless starships, characters, and races; we've interviewed almost every major player in the show's history; and our features have looked at everything from Matt Jefferies's first doodles to visual effects on *ENTERPRISE*.

We've pulled out the stops for our last issue, which celebrates the 10th anniversary of *STAR TREK: DEEP SPACE NINE*. We caught up with Nana Visitor, whose portrayal of Kira Nerys was always at the heart of the show. Herman Zimmerman has talked to us about designing the station's interiors, which are still some of the most impressive sets ever built for television. We also talked to Casey Biggs, who played Damar, a character that started life as Dukat's sidekick but went on to become a Cardassian hero. And finally, Ira Steven Behr discusses how Sisko's character evolved over the seven years.

DEEP SPACE NINE doesn't take up the entire issue. We've completed our survey of *STAR TREK: THE NEXT GENERATION*'s seven seasons with an in-depth look at its final year, with contributions from Michael Piller, Ronald D. Moore, Brannon Braga, and Joe Menosky. We talked to writer and director Nicholas Meyer, who is undoubtedly one of the most significant figures in the history of *STAR TREK*. We covered his work on *STAR TREK II* back in September, and for our final issue he has turned his attention to his work on *STAR TREK IV* and *STAR TREK VI*. We also sat down with matte painter Eric Chauvin, who explained how he creates images of incredible alien worlds for *STAR TREK*. And Rick Sternbach has returned with two articles, one explaining how he came up with the design of all the different Hirogen ships, and another looking at the technology behind the *U.S.S. Voyager* NCC-74656's never-used AeroShuttle. As always, illustrations for the Technical Database were supplied by *STAR TREK: VOYAGER*'s Tim Earls, this time with an assist from *Eden FX*'s Rob Bonchune.

Our briefings take a look at *Danube*-class runabouts and the *U.S.S. Defiant* NX-74205, both of which were stationed at *Deep Space Nine*; the life of Benjamin Sisko; the *U.S.S. Enterprise* NCC-1701-A; and some of the more unusual maneuvers we've seen Starfleet vessels perform.

Finally, we'd like to thank everyone who has helped us over the years. Working on the magazine has been a real pleasure for all of us, and it's been a great privilege to talk to so many of the actors, writers, producers, and behind-the-scenes staff who have made *STAR TREK* so special. You couldn't hope to find a more dedicated or intelligent group of people, and we'd like to thank them for everything they have done for us; without them, the magazine wouldn't have been what it was. We'd also like to thank you, the readers, who have been with us on this incredible ride – without you, there wouldn't have been a magazine at all.

Live long and prosper!

The Editors

THIS MONTH



Nana Visitor

After seven years as Kira Nerys on *STAR TREK: DEEP SPACE NINE*, Nana Visitor joined the hit TV show, 'Dark Angel' as the sinister Madame X; she has since starred in the Broadway musical 'Chicago,' and is now back in California with her family. She says she'll be very happy to play another regular TV role, if she can find anything as challenging and fulfilling as her part in *DS9*, and recalls her time as the strong-willed Bajoran soldier, with all her romances, conflicts, and tragedies – plus a little humor.

Michael Piller

Writer-producer Michael Piller was at the heart of *STAR TREK*'s success in the 1990's. He revitalized *STAR TREK: THE NEXT GENERATION* when he took control of the writing staff in the third season, and then went on to co-create *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER* with Rick Berman. He is now the producer of 'The Dead Zone,' which is one of the most popular cable television shows ever.



Ira Steven Behr

When Ira Steven Behr decided to leave *STAR TREK: THE NEXT GENERATION* after a year on the writing staff, Michael Piller and Rick Berman were determined to woo him back. They eventually succeeded when they created *DEEP SPACE NINE*, which they promised him would be a much edgier show. Ira eventually took control of *DS9*, where he continually pushed *STAR TREK*'s boundaries. He now runs 'The Twilight Zone.'

Ronald D. Moore and Brannon Braga

Ron Moore and Brannon Braga have made enormous contributions to *STAR TREK*. Both were novices when they joined *STAR TREK: THE NEXT GENERATION*, but they went on to become prominent writer-producers on the show and co-wrote the series finale, 'All Good Things ...' They then went on to write the scripts for *STAR TREK GENERATIONS* and *STAR TREK: FIRST CONTACT*.

When *TNG* ended, Ron joined the staff of *STAR TREK: DEEP SPACE NINE*, where he proved just as influential. He is now working on the HBO series 'Carnivalé.' Brannon moved to *STAR TREK: VOYAGER*, and is now an executive producer on *ENTERPRISE*, which he co-created with Rick Berman.



Herman Zimmerman

Herman Zimmerman has played an enormous role in creating the look of the *STAR TREK* universe. He was responsible for the original sets for *STAR TREK: THE NEXT GENERATION*, worked on every episode of *STAR TREK: DEEP SPACE NINE*, and currently runs the *ENTERPRISE* art department. He is particularly proud of the sets he created for *DS9*, which included the largest set ever built for a television series – the Promenade.

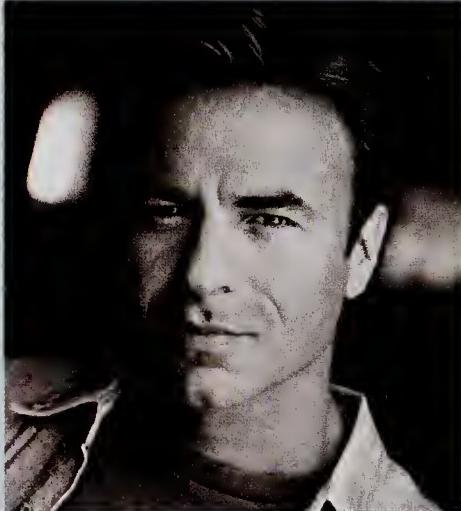
Nicholas Meyer

It is not unreasonable to describe writer-director Nicholas Meyer as the man who saved *STAR TREK*. After the first *STAR TREK* movie's lukewarm critical response, he reinvented the franchise in *STAR TREK II*, crafting a gripping adventure story with real character depth. He returned to co-write *STAR TREK IV*, and to co-write and direct *STAR TREK VI*, the final movie featuring the original cast.



Casey Biggs

After abandoning early plans for a career as a professional footballer, Casey Biggs trained at the Juilliard School and went on to great success in the theater, as well as guesting in many TV shows. Casey was amazed at the growth and popularity of Glinn – later Gul – Damar, whom he played from the fourth season of *STAR TREK: DEEP SPACE NINE*, and is thrilled to have played a character who started off as an enemy and ended up dying a hero's death on Cardassia.



Eric Chauvin

Matte painter Eric Chauvin has worked on *STAR TREK* for the last 10 years and has created digital paintings of countless alien worlds. Along the way he picked up two Emmy nominations (and one win) for his contributions to *STAR TREK: VOYAGER*. His matte paintings have featured in many major movies, including 'The Mask,' 'Forrest Gump,' and 'Bicentennial Man.' He has worked extensively on *ENTERPRISE* and his creations can be seen regularly on 'Alias.'

Rick Sternbach, Tim Earls, and Robert Bonchune

As well as being one of *STAR TREK*'s most significant concept artists, Rick Sternbach is an expert on the technology of the *STAR TREK* universe, which he has written about regularly for the magazine. *VOYAGER* set designer Tim Earls has been working with him, producing many of the illustrations that accompany the articles. This month, they were assisted by Eden FX's Rob Bonchune.

BACK ISSUE BONANZA!

see
page 108

**This is the final issue of STAR TREK The Magazine.
Be sure to order your missing back numbers today!**



CONTENTS



Nana Visitor talks about the seven years she spent on STAR TREK: DEEP SPACE NINE playing the spirited Kira Nerys.

6 News Review
Check out the latest headlines.

8 Listings
This month's STAR TREK merchandise.

10 Nana Visitor
Nana Visitor gives us her insights into Kira Nerys and warns that, like her alter ego, she is not to be messed with when angry.

18 The Seventh Season
The principle writers give us their thoughts on the final season of STAR TREK: THE NEXT GENERATION.

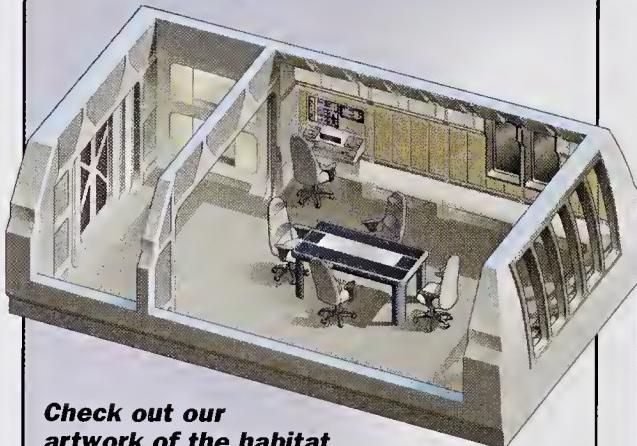
We take a look back at the seventh season of STAR TREK: THE NEXT GENERATION with the show's most influential writers.



24 The Art of Matte Painting

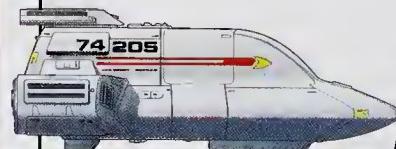
Eric Chauvin discusses the matte painting techniques he used to create realistic locations for many STAR TREK shows.

Briefing 1 DEEP SPACE NINE: Support Craft pages 31-45

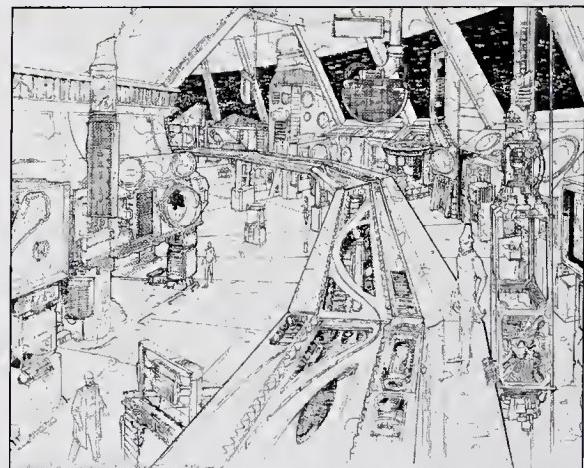


Check out our artwork of the habitat module aboard a runabout.

- **RUNABOUTS:**
Habitat Module
- **U.S.S. DEFIANT NX-74205 :**
Engineering
- **U.S.S. DEFIANT NX-74205 :**
Sickbay
- **U.S.S. DEFIANT NX-74205 :**
Views
- **U.S.S. DEFIANT NX-74205 :**
Transport Systems
- **U.S.S. DEFIANT NX-74205 :**
Crew Quarters
- **U.S.S. DEFIANT NX-74205 :**
Shuttlecraft



Take a look at the shuttlepods used aboard the U.S.S. DEFIANT.

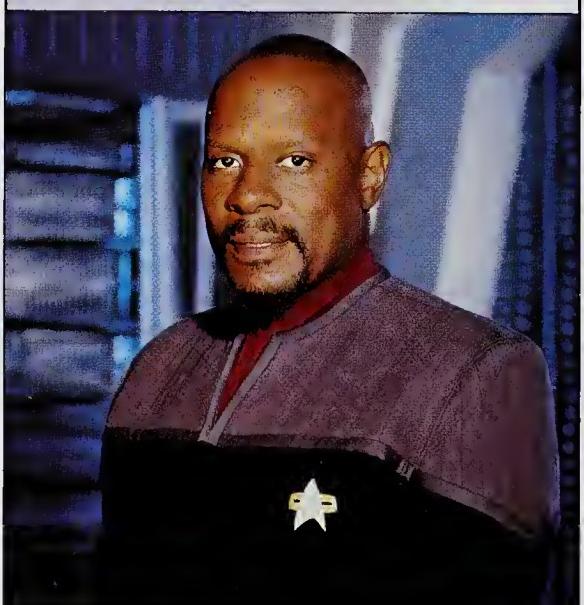


We take a look at some of the early ideas and sketches that were proposed for the interior of the DEEP SPACE NINE station.

46 Designing DEEP SPACE NINE Interiors

Production designer Herman Zimmerman talks us through the ideas behind the look of the interiors of Deep Space Nine.

Briefing 2 Benjamin Sisko pages 56-61



We provide an in-depth account of Benjamin Sisko's life.

- **Benjamin Sisko**



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Casey Biggs

Apart from having to drink kanar, Casey Biggs reveals that he greatly enjoyed playing Damar, the Cardassian villain turned hero.

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Nicholas Meyer

We talk to Nicholas Meyer about his work on *STAR TREK IV* and *STAR TREK VI*.

Briefing 3 U.S.S. ENTERPRISE NCC-1701-A pages 74-81



Take a look around Captain Kirk's quarters with our fabulous artwork.

- U.S.S. ENTERPRISE NCC-1701-A: Kirk's Quarters
- U.S.S. ENTERPRISE NCC-1701-A: Observation Lounge
- U.S.S. ENTERPRISE NCC-1701-A: Views



Examine the U.S.S. ENTERPRISE-A from every angle with our CG views.



Rick Sternbach gives us the lowdown on the U.S.S. VOYAGER's AeroShuttle.

82 Starfleet Technical Database

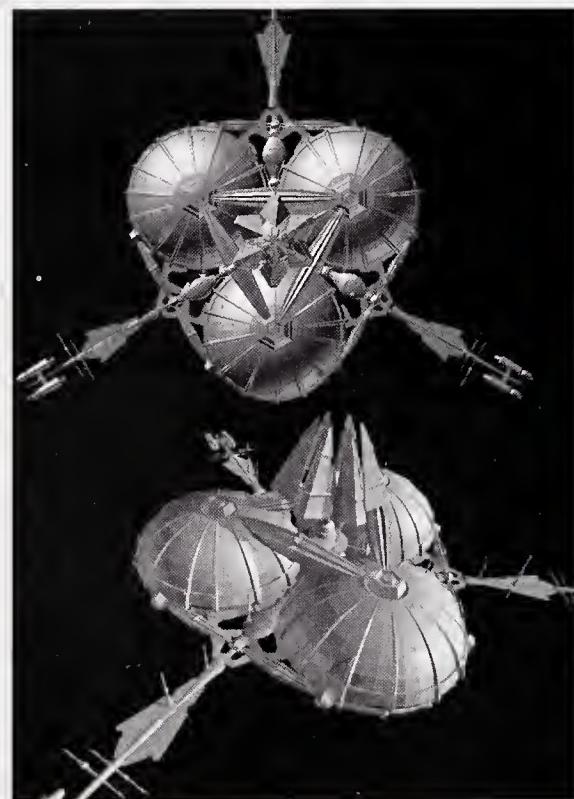
Rick Sternbach provides us with a technical report on the AeroShuttles that are fitted to the saucer section of *Intrepid*-class vessels.

86 The Evolution of Sisko

Writer-producer Ira Steven Behr explains how the writers developed and changed the character of Benjamin Sisko.

92 Designing Hirogen Ships

Illustrator Rick Sternbach describes how he came up with the designs for the Hirogen ships seen in *STAR TREK: VOYAGER*.



The holo-training space station was just one of the stunning designs Rick Sternbach came up with for the Hirogen.

Briefing 4 Starship Operations pages 98-103



Our final briefing includes a look at the dangerous Kolvoord Starburst maneuver.

- Tachyon Grid
- Kolvoord Starburst
- Using Gravity to Time Travel



The Paramount imprint produced several *STAR TREK* comic titles.

104

Paramount Comics

A look at the *STAR TREK* comics that were produced under the Paramount imprint.

112

STAR TREK Stories

We reveal how and why the art department created giant isolinear chips.

J.G. Hertzler guest-stars on ENTERPRISE



Best known to fans as *STAR TREK: DEEP SPACE NINE*'s General Martok, J.G. Hertzler returns to *STAR TREK* in the *ENTERPRISE* episode 'Judgment.' He plays a Klingon advocate, Kolos, whose task is to prevent Captain Archer being sentenced to death. This will be J.G.'s sixth *STAR TREK* role, in addition to Martok, he played the Vulcan captain of the *Saratoga* in 'Emissary,' illustrator Roy Rittenhouse in 'Far Beyond the Stars,' a Hirogen hunter in 'Tsunkatse,' and Laas in 'Chimera.'

J.G. isn't the only familiar face who was expected on the Paramount Pictures lot at the beginning of the year: the actors who played crewmen Rostov and Cunningham in previous episodes of *ENTERPRISE* are returning in 'The Crossing.' Meanwhile behind the camera, Robert Duncan McNeill was slated to direct his second episode of the series, and Roxann Dawson is due to direct her fifth before the end of the season.

William Shatner to accept 'TV Land' STAR TREK award

William Shatner is set to accept a 'Pop TV' award this month on behalf of the original *STAR TREK* series. It has been awarded by cable channel 'TV Land' as part of their first-ever ceremony honoring classic television.

STAR TREK: THE NEXT GENERATION DVD Box Sets win Internet award

IGN Insider, one of the Internet's leading information and entertainment destinations, has named *STAR TREK: THE NEXT GENERATION*'s seven-set DVD series best 'TV DVD of the Year.' In particular IGN praised the "well-produced" extras and "well-designed" menus, which follow the LCARS motif from the show, as well as special menus for certain episodes such as 'The Inner Light,' where the flute melody could be heard playing in the background.

IGN also awarded the *TNG* set the 'Best TV DVD Audio.'



The Adventure continues

Due to its enormous popularity London's *STAR TREK: The Adventure* has extended its run until March 30. Recent visitors included Leonardo DiCaprio.

Jeri Ryan takes on sex comedy

'Down with Love,' a film featuring Jeri Ryan, is due for release in April. It is a romantic comedy in the style of an early 1960's Rock Hudson and Doris Day movie and stars Renée Zellweger, who plays a feminist author who finds herself drawn to a womanizing journalist played by Ewan McGregor.



New show for Bryan Fuller

Bryan Fuller, a former writer on *STAR TREK: VOYAGER*, has been working on a new show with Emmy-award-winning director Todd Holland. The pilot is being produced by 20th Century Fox and Regency TV, and centers on a young woman who can communicate with animals.

Casey Biggs: director

Casey Biggs (catch our interview with him on page 62) will be directing Molière's 'Tartuffe' at the Odyssey Theatre in Los Angeles in April. The classic French play centers around Tartuffe, who, masquerading as a religious guru, sets out to seduce his benefactor's wife, marry his daughter, and then swindle him of all he possesses.

News in Brief

- William Shatner has committed to doing another 'SPPLAT Attack' charity paintball event after the success of last year's contest, although the date and venue have yet to be decided. To keep up to date check out www.wiliamshatner.com

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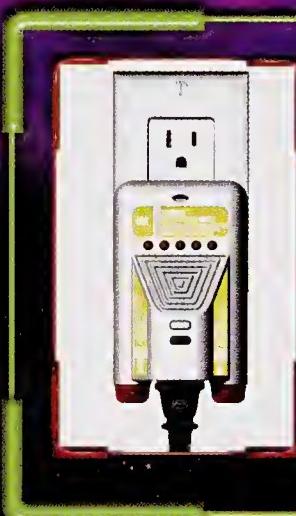
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STAR TREK The Original Series: Garth of Izar

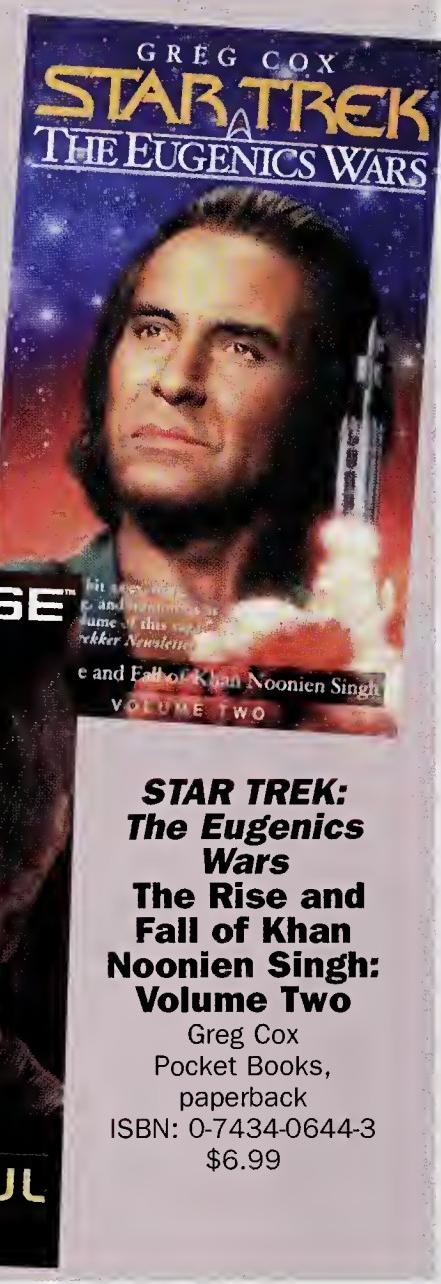
Pamela Sargent and George Zebrowski
Pocket Books, paperback
ISBN: 0-7434-0641-9
\$6.99

ENTERPRISE



ENTERPRISE Surak's Soul

J.M. Dillard
Pocket Books, paperback
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\$6.99

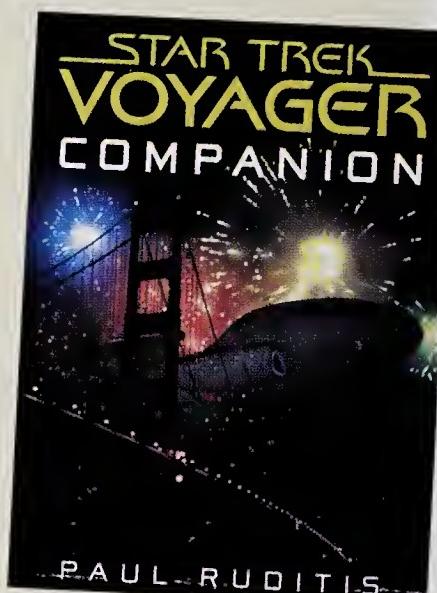


STAR TREK: The Eugenics Wars The Rise and Fall of Khan Noonien Singh: Volume Two

Greg Cox
Pocket Books, paperback
ISBN: 0-7434-0644-3
\$6.99

Books – April

The long-awaited 'STAR TREK: VOYAGER Companion' promises to be much more than a behind-the-scenes book, with an abundance of reference material from each *VOYAGER* episode, including a summary of all *Voyager*'s encounters in the Delta Quadrant; thematic listings under such headings as time travel or holodeck malfunctions; and a section called 'personal log,' which describes the character backstories revealed in each episode. The book also includes information on the production staff, guest actors, writers, and directors of each episode, and a section called 'Crew Complement' lists the names of the *Voyager* crew we met throughout the series.



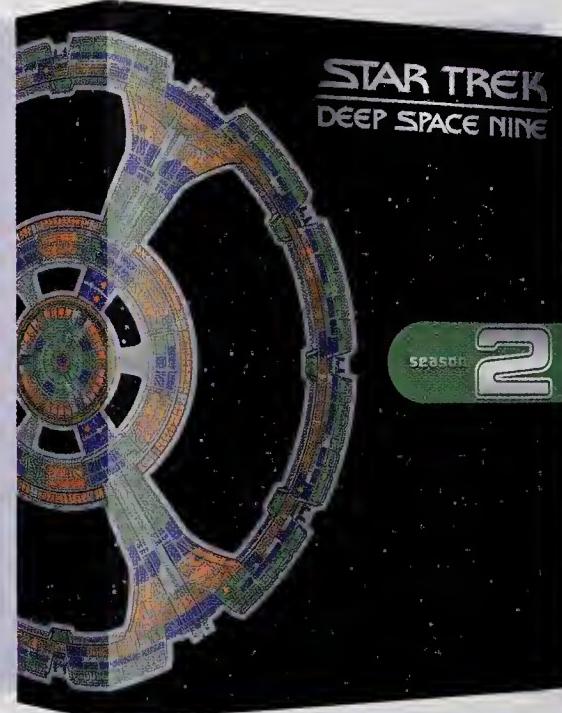
STAR TREK: VOYAGER Companion

P. Ruditis
Pocket Books, paperback
ISBN: 0-7434-1751-87
\$27.95

April – STAR TREK: DEEP SPACE NINE Season Two DVD Box Set

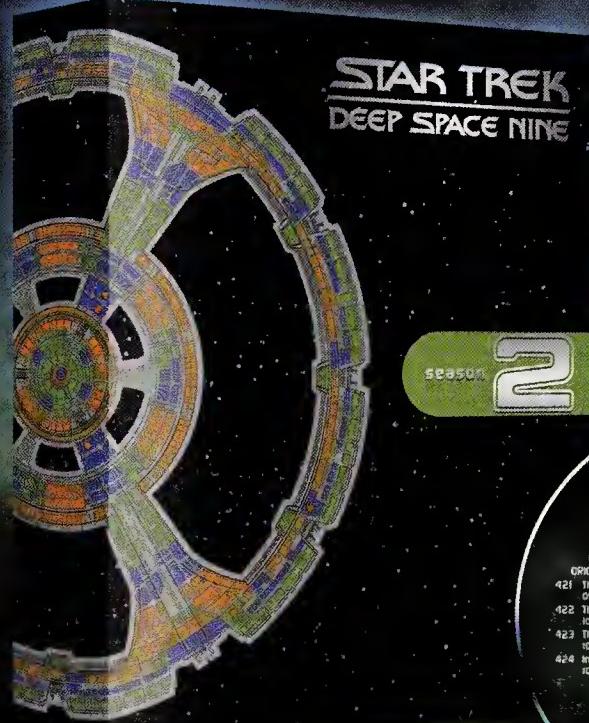
Season Two boasts some impressive episodes, such as 'Blood Oath' and 'The Wire.'

April sees the release of the second season of *STAR TREK: DEEP SPACE NINE* on DVD. The second season established some firm storylines for the series, including the introduction of the mirror universe plot, the development of the Maquis, and the advent of the Dominion saga. The box set includes all 26 episodes plus some interesting features. In 'New Frontiers: The Story of Deep Space Nine' Rick Berman, Michael Piller, Ira Steven Behr, and Robert Hewitt Wolfe discuss the development of the saga in the second season. In 'Michael Westmore's Aliens: Season Two' *STAR TREK*'s makeup supremo discusses the demands made on his department, and includes everything from Trill symbionts to Cardassian voles. In 'Deep Space Nine Sketchbook: Season Two,' Rick Sternbach and Jim Martin discuss the props that were needed and how they were made. This season's 'Crew Dossier' is on Jadzia Dax, and features additional insight from Terry Farrell and Ira Steven Behr. 'New Station, New Ships' describes the development for the variety of new vessels needed on *Deep Space Nine*, with input from Dan Curry, Robert Legato, Rick Sternbach, and others.





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Nana Visitor

“I became a fan; I loved the fact that details mattered, that the mythology mattered.”



“It was an incredible role for a woman”

Kira Nerys made her mark throughout *STAR TREK: DEEP SPACE NINE*, from rebellious liaison officer to Sisko's staunchest supporter. We talk to Nana Visitor about her seven years as the strong-willed Bajoran.



The role of Kira Nerys was one of *STAR TREK*'s best ever female parts. But when Nana Visitor first auditioned, she didn't even realize that it was for a *STAR TREK* show. “I didn't understand it at all!” she laughs. “When I first went up for the thing I thought it was a TV movie – I didn't see the *STAR TREK* name; I just saw *DEEP SPACE NINE*. I didn't read it very carefully; I just went through my dialogue and thought, ‘Oh, my God, I want to do this.’ I was very excited, because it was an incredible role for a woman. It was not gender-specific, and I absolutely loved that.”

Change of heart

“It was all very quick; I had two auditions, and they said, ‘You've got it.’ But my manager at the time said, ‘You know, you're going to ruin your career if you do science fiction. And it's not a network show. Don't do it,’ so I turned it down. Then Rick Berman called me at home, and he made me understand that the quality I'd read on the page was going to happen in the show. Very often I'd read something that didn't live up to its potential and turned out very below par, but Rick convinced me in that phone call that the show was really going to live up to its potential, and I wanted to be involved, so I did it.”

Despite having only been an occasional *STAR TREK* viewer, Nana was soon wrapped up in *DEEP SPACE NINE*. She remembers, “When I was a chorus girl on Broadway I used to watch the original *STAR TREK* reruns while I ate dinner and then I'd go to the theater, so it was in my life in that way, but I was ignorant of everything beyond that. But I think I'd say that within the first year of doing *DEEP SPACE NINE* I became a fan; I loved the fact that details mattered, that the mythology mattered, that people were watching closely.”

Right from the start, there was plenty for Nana to get her teeth into. “I got a character bible that said what Bajor was all about. It was supposed to be a trait of Bajoran women that they were very aggressive – that was the one thing that I was told – and, as people can tell, I certainly took that to heart! That kind of went away in the seven years, but they thought that it was important that Bajoran women were wired differently. And it was always in my mind that it was a part of the mythology; that they were the fiercer gender of the Bajorans. What it became for me was the fact that she grew up as a child in an occupied land, and her aggression was a natural response to what was going on in her life. Once she was on the space station with people that she started to trust, that aggression was a



Interview

KIRA NERYS



When Sisko first arrived on DEEP SPACE NINE, he and Major Kira got off to an uneasy start ('Emissary'), but they developed a close working relationship.



Kira's freedom-fighter past had included the murder of Vaatrik, a traitor to the Bajoran cause; she denied it at the time, but Odo eventually uncovered the truth ('Necessary Evil').

"She was always a loose cannon. That's why she didn't become Starfleet, nor ever would ... There was always an edge."

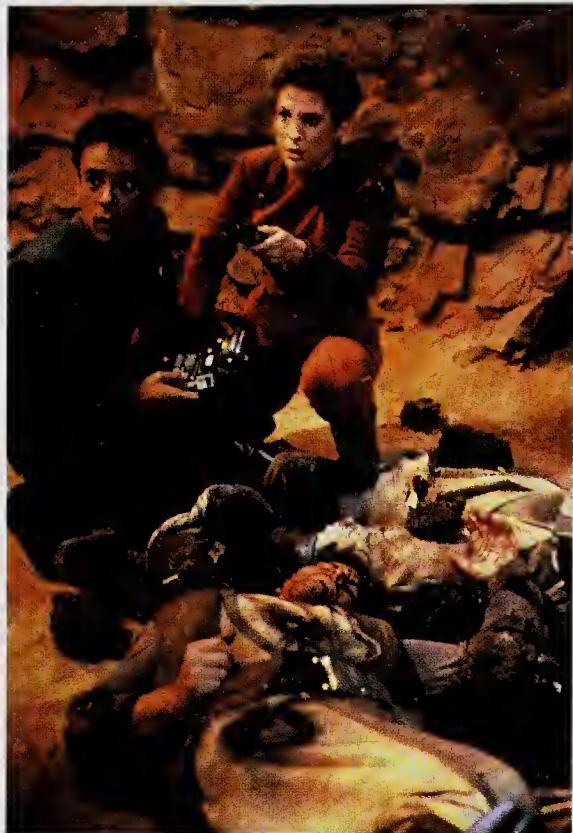
defense mechanism that wasn't so necessary to her."

In the early days, Kira was resentful of Sisko and the Federation, and despite their eventual close collaboration her sense of separateness never quite went away. "She was always a loose cannon," says Nana. "That's why she didn't become Starfleet, nor ever would – even at the end, she wasn't in a Starfleet uniform – and it was important that she didn't follow the Prime Directive. There was always an edge. I think what confused everything was that Sisko became a spiritual leader to her; that was kind of a red herring as far as I was concerned. It was hard to play. It made the edge between us go away, and I think that edge had been very interesting."

Spiritual beliefs

Kira's belief in the Prophets was, however, an integral part of the character. "I thought that was a wonderful aspect, and one that made her interesting. She wasn't just an archetype; she wasn't just a hero. She was a person with depth and a spiritual life, along with the edges and conflicts." A frequent conflict was with Vedek Winn, who became even more problematic for Kira to deal with after she became Kai. "I loved working with Louise [Fletcher]," Nana recalls. "She is such an interesting actor, and such a delightful woman. I really think the relationship was an interesting one, and I wish that it had been developed more; we were kind of enemies who occasionally had to work together, but I would have loved to have seen it even more complicated."

In seven years, Kira had her share of romance. She was in love with Vedek Bareil, who died after an explosion on a transport vessel; then she became involved with Shakaar Edon, a Bajoran resistance leader into whose cell she had been recruited as a youngster. "I thought it was really interesting to have a relationship with a spiritual man; I loved that. But my problem with all her relationships is that they always seemed to be



Kai Opaka was killed in 'Battle Lines,' to the distress of the devout Kira. Nana thinks the spiritual aspect gave an extra dimension to the character.

with men who were powerful, and I'm not sure why that had to be. I would have loved to have seen her in a relationship with someone who wasn't leading a planet or heading a spiritual movement; even Odo was a person of authority. I would have liked to have seen her just involved with someone who worked at Quark's!"

The closest Kira came to a 'normal' man was with Miles O'Brien; the two became close when she was carrying his and Keiko's second child, beamed into her womb after Keiko was injured. "I thought it was really interesting because it was such a gray area," says Nana. "It was confusing. And I would have loved Kira's relationship with Keiko to have been dealt with further in terms of the baby and the very difficult emotions that all of that brings; I'm sure there's huge confusion in giving over a child that you've carried. But I loved the complexity of her relationship with the O'Briens."

Uncomfortable romance

The love affair with Odo happened quite late in the series, and was apparently inspired when Odo looked at Kira during a scene and the writers decided it might be interesting to put them together. Nana wasn't altogether happy, though. "It was a surprise, and I didn't like it," she says. "I thought, 'This is wrong; they're friends. Why does every friendship'



One of Nana's most difficult episodes was 'Second Skin,' where Kira was kidnapped and surgically altered by the Cardassians to resemble Iliana Ghemor, daughter of an official whom they suspected of treachery. Nana found the makeup difficult to tolerate.

have to turn into a romance?" So often they do that. There were things I liked about it, especially with what was happening to me in my real life, becoming romantically involved with a friend [costar Alexander Siddig, whom she married; they have since divorced], so there was a certain reality; also, when the relationship had to take another turn, Kira had to let it go and realize that people have to move on. Sad to say, in my personal life that ended up making sense too, and so often that happens as an actor – what's going on in your personal life is reflected in your character. It's not the first time; when I was on soap operas I'd think, 'Hey, wait a minute; are they watching me at home?' My storyline would so often reflect what was going on in my real life. I don't know how that works!"

Working relationship

Despite reservations, Nana loved working so closely with Rene Auberjonois as Odo. "We had a strong connection, the two of us, as actors; we go to the same place when we

act. It's serious and we take it seriously, and it's deep. When you talk about people having chemistry, what is it really other than people playing close attention to each other, really zeroing in and really looking into each other's eyes? René's so good at that as an actor. He gives his full attention with every atom of his body to whatever he's turned his attention to."

Another of Nana's colleagues would have relished a close connection between their characters – Marc Alaimo, who always hoped for romance between Gul Dukat and Kira – but it was not to be. Would Nana have welcomed the opportunity? "No! No! Marc, I think, had a thing for Kira – he as an actor thought, 'Ah, here is someone that I could really spar with in every sense; she's an equal.' Marc had a romantic soul, and he definitely wanted that. If we were having a fight he'd say 'Let's do it in front of this starscape,' and I would say 'Uh-uh, no, this is not romantic! We're not on edge with each other because there's an attraction; it's because I hate you! I hate everything that you stand for.' And I

"Marc [Alaimo] had a thing for Kira ... he as an actor thought, 'Ah, here is someone that I could really spar with in every sense; she's an equal.' Marc had a romantic soul ..."



Kira's love affair with Bareil ended in tragedy when he died of his injuries after a shuttle crash ('Life Support').



Kira and her arch-enemy Gul Dukat investigated the remains of a Cardassian prison vessel that had crashed six years earlier ('Indiscretion').

Interview

KIRA
NERYS



First Minister Shakaar confided to Odo that he was falling in love with Kira, which was painful for the security chief as he himself had strong feelings for her. Kira returned Shakaar's feelings, however, and also confided in Odo ('Crossfire').

think that was difficult for him, because he didn't want to be playing just the pure bad guy. And good for him – I think it made it really interesting, because people aren't black and white. As an actor you do have

to find the whys and wherefores and not judge. But thinking that Dukat found me attractive as Kira made my skin crawl, and I thought that added another dimension. I think it was good that Marc felt that way."

Nana constantly used the events surrounding Kira to inform her performance. "As an actor, I don't transform myself. All I do is realize fully the situation that this person

BIOGRAPHY

Nana Visitor comes from show business roots; her father is a choreographer and her mother a ballet teacher, and she is the niece of the famous actress and dancer Cyd Charisse.

Nana was accepted at Princeton University, but decided to concentrate on her career instead. She spent her early years on the stage, starting out as a chorus girl on Broadway, and before joining STAR TREK she appeared in numerous TV shows, including 'Ryan's Hope,' 'The Doctors,' 'The Colbys,' 'The Twilight Zone,' 'MacGyver,' 'thirtysomething,' and 'L.A. Law,' among many others; she also costarred in the TV version of 'Working Girl.'

In 1995, she received an honor for Best Supporting Actress in a Genre Television Series in the Sci-Fi Universe Readers' Choice awards. After DS9 ended she played the recurring role of Madame X/Dr. Elizabeth Renfro in TV's 'Dark Angel'; most recently, she has starred in the acclaimed production of 'Chicago' on Broadway. She lives in California.

has grown up in and finds herself in, and bring myself to that. Circumstance is the only thing that separates me from the characters that I play." So Kira's steely edge wasn't a great stretch for her? "No; I have that! I have to watch it. Even with my children, if I get angry with them I've learned to really pull back, because I can be seary. I can be very intense – that is definitely in me. It's not hard to find." Nana's two sons, Buster and Django, are 10 and six. "I told Buster when he was very young, 'Do what I'm telling you to do before I reach a count of three, because at three I turn into a Valkyrie!' He said, 'What's a Valkyrie?' and I said, 'You don't want to know.' In his whole life I've only turned into a Valkyrie once, and he always tells Django, 'Believe me, you don't need to see it.' And Django never has, because by a count of three they're doing what I'm saying!"

Grueling makeup

One of the most arduous shows for Nana came when Kira was abducted by the Obsidian Order and surgically altered to resemble Iliana Ghemor, daughter of the Cardassian Legate Ghemor. "It was horrible!" she remembers. "I got to work at 1:30 in the morning, and then everyone else shows up at seven and then we start the day. I'm claustrophobic, and it's much worse than you could ever imagine, to be in that kind of makeup. I don't know how Armin or any of them did it; there would be a cutoff point in the day that you knew that everyone was going to start to



Kira and the demoted Gul Dukat, now captaining a freighter, worked together when they discovered that the Klingons had destroyed an outpost where talks were taking place ('Return to Grace').



Kira carried the O'Briens' unborn child after Keiko was injured, and gave birth in Bajoran style in 'The Begotten.' The surrogate pregnancy had brought unforeseen problems when Kira and Miles found themselves becoming deeply attracted to each other.

get testy, and you just had to be careful with the people in makeup, because it starts to make you nuts.

A long day

"After 20 hours in the makeup, I remember saying to Les Landau, the director – and this is outrageous – 'OK, this is our last take.' And he said 'No, it isn't,' and I said, 'Yes, it is.' He said, 'No, I've got more shots to get,' and I said, 'No, you don't,' and started tearing the makeup off my head. I'd lost it. I've never done anything so unprofessional in my life, but I was done."

"You'd think that they'd use some glue that they've developed, face glue or something, but no; it's just full-on glue that they stick on your face, and they have to use oil to get it off."

Even Kira's little Bajoran nosepiece got to Nana sometimes. "I still have a rough patch on my nose from that, because I used to tear it off; the makeup artist would say, 'Don't do that; you're going to be sorry,' but sometimes I just wanted to get home. And, of course, now I am sorry!"

The mirror universe saw another side of Kira, as the evil Intendant, and gave Nana the chance to dress up in some serious leather. "I was always nervous that I was becoming drag-queeny with that character, and yet I wanted



to have the full fun of what she was; I wanted to explore it, and sometimes I went too far. But that was what the Intendant meant to me; I was saying, 'OK, I'm going to take chances, and I'm going to make mistakes, and everyone's going to see my mistakes and have a judgment about it, but I'm going to teeter one way and the other until I find where I want to be.' And in the last shows I felt like I did exactly that, and I was happy with it. She was very scary, but it was just like Marc playing Dukat; when I was her, I didn't feel

"I was always nervous that I was becoming drag-queeny with [the Intendant], and yet I wanted to have the full fun of what she was."

Kira's deep hatred of Dukat surfaced in 'Wrongs Darker Than Death or Night,' when she discovered that her own mother had been his 'comfort woman' during the Cardassian occupation of Bajor.

there was anything wrong with her. She had no judgment about herself – she thought everyone else was nuts! And that's scary."

Kissing Ezri

In keeping with the upside-down atmosphere of the mirror universe, the writers didn't shy away from having the Intendant share a kiss with Ezri Dax's alternate character in 'The Emperor's New Cloak.' Remembering Nicole deBoer's reaction,

Interview



Kira and Odo finally got together in 'His Way,' after Odo was encouraged by Vic Fontaine to speak out. Ultimately, though, they parted when Odo returned to the Great Link to cure his people.

Nana laughs, "Poor thing, she was so nervous about it. She was saying, 'My grandmother watches this show! I can't do this!' And the funny thing was, on the day that we had to do it, all of a sudden there were more men working on our stage than I ever knew existed in the whole of Paramount. We had to push through a crowd of men to be able to do our job!"

The final mirror universe show, 'The Emperor's New Cloak,' saw the Intendant greet Ezri – a mercenary in this alternate world – with a passionate kiss. The two were then imprisoned by Worf.

Nana finds it impossible to pick out a few favorite shows from her seven years on *DEEP SPACE NINE*. "I can't think of many that I didn't enjoy, except 'Heart of Stone' [in which Kira is trapped by a living crystal]. I hated that show; hated making it, and never saw it. The early shows were magical to do – it was like being put on this playground; I kept thinking, 'You mean I can do this? We're going to try this?' It was fantastic. I would say probably the first season was my very favorite of all. I feel so proud of that."

Early criticism

"I got some flak for Kira in the first couple of years. It didn't bother me, and I'm glad it didn't; I had my nose too much to the grindstone to worry what people's perceptions were. But I did get flak for being too strong, too bitchy, too this, too that; but I was just concerned with making her a fully realized person, and I think I was successful because of that."

Kira's determination never wavered, but Nana thinks she did change over time. "Her strength started out as a young woman's fury in dealing with enemies; it was physicalized, and visceral. But later it became something that was just in her eyes, because she knew that she had the power. It's an assurance; you don't need to do that much, and you don't need to say that much – people will get it. I

'What You Leave Behind' saw the culmination of the uneasy alliance between Kira, Damar, and Garak. Damar died heroically, and Kira returned to command DEEP SPACE NINE.

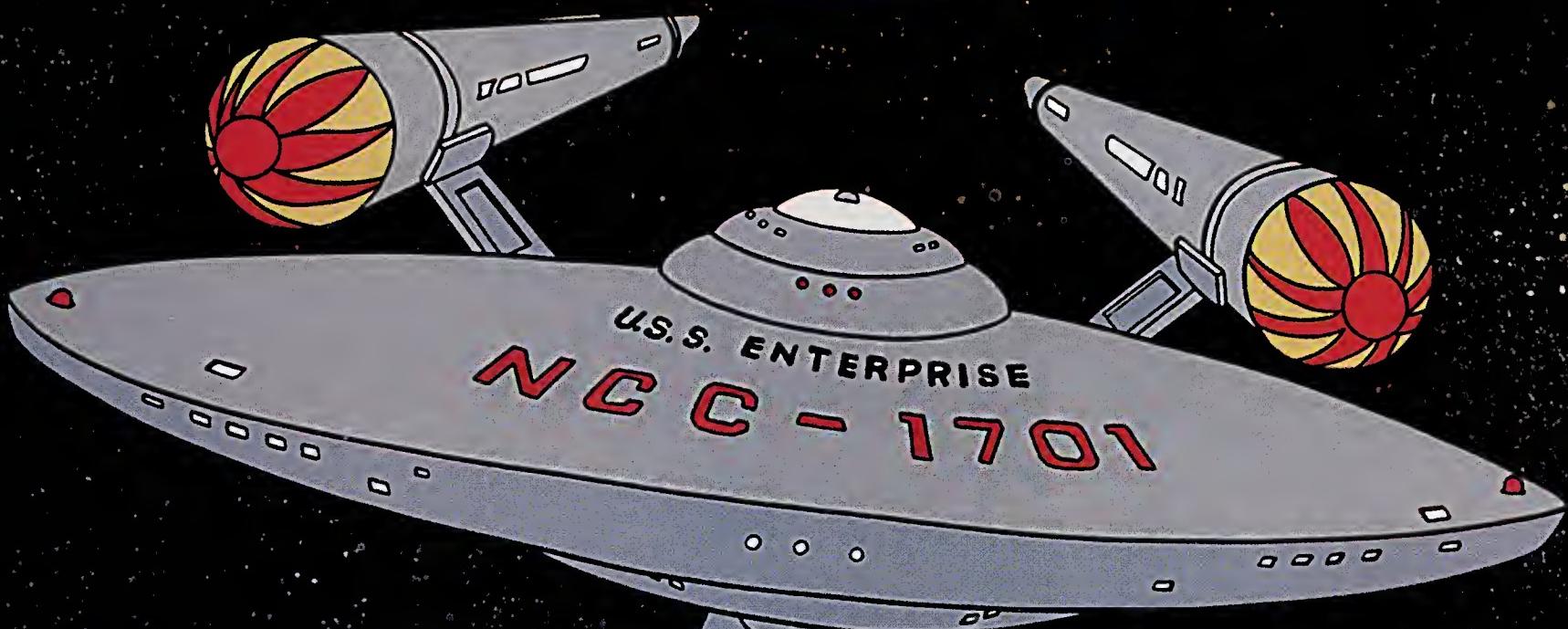
loved seeing that in particular. And also I liked the fact that she let Odo go; that's a huge sign of real love and real maturity and growth for her, because she might have fought it a few years back. I thought she grew up very nicely."

The last we saw of Kira, she was gazing out at the stars, alongside young Jake Sisko. Filming the last episode was a moving experience for Nana. "Oh, I cried the last day!" she remembers. "They had to do retakes, because even when the camera wasn't on me and I was just supposed to be supporting someone doing a closeup, I couldn't stop weeping; I just couldn't stop. I still miss her." And what does she think Kira's doing right now, out there on *Deep Space Nine*? "I think she's taking care of business, and maturing, and getting to be an amazing person in charge. I think she's doing a good job." ☺

"Her strength started out as a young woman's fury in dealing with enemies ... later it became something that was just in her eyes, because she knew that she had the power."

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The Seventh Season

STAR TREK: THE NEXT GENERATION's final year was hard work for everyone involved. At times life was difficult, but the show ended with one of its finest episodes as Picard traveled through time to save the universe.

Everyone knew that *STAR TREK: THE NEXT GENERATION*'s seventh season would be its last. Despite its extraordinary popularity, the show was becoming increasingly expensive, and it was obvious that an eighth season would not be economic. More importantly, following the last original series movie, this was the perfect time to take Picard and his crew to the big screen, and work on the first *TNG* feature was scheduled to begin as soon as filming on the television series wrapped.

There would also be a replacement for *TNG* on television. The successful launch of *STAR TREK: DEEP SPACE NINE* had proved that audiences were willing to watch two *TREK* shows at once, so *STAR TREK: VOYAGER* was scheduled to debut the following season.

Double duty

In order to accommodate the schedule for *STAR TREK GENERATIONS*, work on *TNG*'s final season started early, cutting the hiatus short by a month. Having only a short break was tough, and everyone involved in *TNG* had to fight fatigue as their final season drew to a close. Few people were busier than Ronald D. Moore and Brannon Braga, who were given the job of writing the *TNG* movie when Michael Piller passed on the opportunity rather than enter into a competition with his predecessor Maurice Hurley.

Ron and Brannon spent the hiatus in Hawaii writing the first draft of *GENERATIONS*, and continued working on it throughout the season. And, despite the extra workload, they still carried out their regular duties on the show. As Brannon remembers, it was almost impossible to do everything they needed to. "We worked 24 hours a day. It's one of the reasons I had nothing to do with the last two *STAR TREK* movies; I just will never do that again." Ron adds that it was difficult for them to work on two separate projects at once. "It was very emotionally confusing for us as writers, because we were working on this movie, but our day jobs were



to write stories for the same characters. It became very difficult to keep it straight in our heads."

With so much of their energies focused elsewhere, Brannon says they simply weren't able to devote as much energy to the series as they

would have liked. "I think Ron and I were kidding ourselves that *NEXT GENERATION* didn't suffer. Jeri Taylor was very concerned that Ron and I doing this movie would take our brain away from *TNG*, and we said, 'Oh, no,' but of course it did. How much did it

STAR TREK: THE NEXT GENERATION

Season Seven



Several seventh-season episodes, including 'Phantasms,' 'Dark Page,' and 'Emergency,' dealt with the subconscious mind and featured some surreal imagery.

impact the season? I don't know. I'm very, very proud of the work we did, but I will say that I'm sure the episodes could have been better."

Strong women

By now the writing was firmly under Jeri's guidance and Michael had scaled his involvement right back to concentrate his efforts on DS9. Under her guidance, the writers had been making a definite effort to strengthen the female characters, and this continued as the series drew to a close. Beverly was shown to be an extremely capable commanding officer in 'Descent, Part II' and the writers wanted to establish that Troi was now pursuing command training. "Troi had evolved," Ron says. "She was doing less and less of the empathic stuff and had become more of a therapist and psychologist, but even that wasn't enough for every episode. The idea of making her a bridge officer was something that was germinating over time, beginning with 'Disaster' when you learned that she hadn't gone to Starfleet Academy and taken those courses. In one of her novels Jeri wrote about Troi coming away from a command experience with a taste of blood; it had excited her on some level and she wanted to embrace it. That was where the whole Troi promotion story began."

The original plan was to include scenes in which Troi took her commander's exam in the second episode of the season, 'Liaisons.' But when Brannon was rewriting the script it became clear that this didn't sit happily with the rest of the story, so the scenes were cut out and the idea was held back for later in the season, eventually finding its way into 'Thine Own Self.'

Troi's promotion was part of a general attempt to introduce more serialized elements

to the show. As Ron explains, he felt this was necessary because it was becoming much harder to cover new and interesting territory without allowing the characters to evolve. "The richness of the show lay in the characters; it didn't lie in the alien story of the week anymore. And that meant you had to continue their stories and to spend time with these people. We were pushing to serialize it. We wanted to play out stuff with Picard; he had that relationship with Neela Daren and we wanted to play that all through the season but they wouldn't let us."

The home stretch

The knowledge that there were only 26 episodes of *TNG* left affected the kind of stories the writing staff chose to tell, and in the course of the year there was a concerted effort to wrap up old plot threads. The seventh season finally introduced us to Geordi's parents and Worf's brother, and saw the return (and departure) of both Wesley Crusher and Ro Laren.

Although many of the stories dealt with issues that fans had been dying to see tackled, and the final year's ratings were spectacular, Ron feels that this approach weakened the season. "We spent too much time thinking things like, 'This is the last season and we still haven't seen Geordi's mother,' instead of pushing our ideas of storytelling as we had done in the sixth season; there was this sense of fatigue and 'Let's do one last Riker show.' Actually," he pauses, "I think we did a good Riker show! I liked 'The Pegasus.'"

Brannon agrees, and says that the situation was a result of too many people's minds being elsewhere. "Ideas weren't in short supply at all. The seventh season had some terrific, imaginative episodes that were arguably classics of the series. But there were episodes that



The crew finally defeated Lore in the concluding part of 'Descent.'

'Descent, Part II'

- ◆ **Written by René Echevarria**
- ◆ **Directed by Alexander Singer**

'Liaisons'

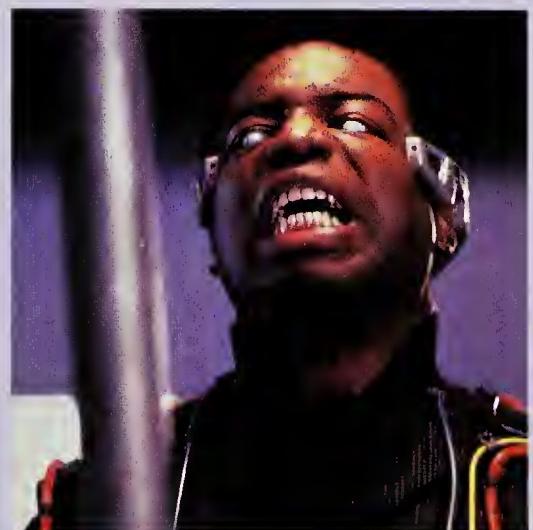
- ◆ **Teleplay by Jeanne Carrigan Fauci**
- ◆ **Story by Roger Eschbacher & Jaq Greenspan**
- ◆ **Directed by Cliff Bole**

'Interface'

- ◆ **Written by Joe Menosky**
- ◆ **Directed by Robert Wiemer**

'Gambit, Part I'

- ◆ **Teleplay by Naren Shankar**
- ◆ **Story by Christopher Hatton and Naren Shankar**
- ◆ **Directed by Peter Lauritson**



In 'Interface' Geordi experienced problems with an experimental probe that connected to his neural implants.



Captain Picard went undercover as a pirate in the two-part story 'Gambit.'

'Gambit, Part II'

- ◆ **Teleplay by Ronald D. Moore**
- ◆ **Story by Naren Shankar**
- ◆ **Directed by Alexander Singer**

'Phantasms'

- ◆ **Written by Brannon Braga**
- ◆ **Directed by Patrick Stewart**

'Dark Page'

- ◆ **Written by Hilary J. Bader**
- ◆ **Directed by Les Landau**

'Attached'

- ◆ **Written by Nicholas Sagan**
- ◆ **Directed by Jonathan Frakes**

'Force of Nature'

- ◆ **Written by Naren Shankar**
- ◆ **Directed by Robert Lederman**

'Inheritance'

- ◆ **Teleplay by Dan Koeppel and René Echevarria**
- ◆ **Story by Dan Koeppel**
- ◆ **Directed by Robert Scheerer**

lacked focus. There were far too many family members coming back; it was ridiculous. That's a sign, to me, of people who aren't trying hard enough."

Brannon responded to the limitations of the format by pushing the series into some very new and strange places, and as a result wrote several of the year's strongest shows. "At that time, creatively I was heavily into surrealism. I know that sounds pretentious, but it's true! I liked breaking down the characters psychologically, digging into their subconscious and doing all that kind of stuff. I felt that it would contribute a little something to the show, because it was different and it might provide a darker quality to some episodes."

Taking risks

In fact, it is reasonable to argue that all of the seventh season's most successful shows broke the mold in one way or another. René wrote 'Lower Decks,' which was told almost exclusively from the point of view of a group of junior officers and gave us a very different perspective on life onboard ship. And Ron got in on the act in 'The Pegasus,' which revealed that not everybody in Starfleet was perfectly moral when it established that Admiral Pressman had covered up an illegal attempt to develop a Federation cloaking device. This is a story that wouldn't have been possible to tell in *TNG*'s third or fourth season.

The staff were less pleased with the episodes that introduced us to the crew's relatives. The trend began in the third episode of the season, 'Interface,' when Geordi learned that his mother had gone missing. The original idea was that Riker would have been using the probe and would have begun to see visions of Alaska when he learned that his father had died, but this was changed because

Riker had featured in several strong shows at the end of the previous season.

The staff called on their former colleague Joe Menosky to help out with the script, as they would do later in the year for 'Masks' and 'Emergence.' However, Joe says that as he was in Italy this was never as successful as he would have liked. "There's not a single episode I did from overseas that I wasn't completely disappointed about, and I'm sure my poor colleagues felt the same. Television is intensely collaborative. You have to be able to defend your idea in front of a room full of people, and incorporate their ideas. I was not in the room, and was limited to whatever fax machine I could find – sometimes miles away from where I was living."

"'Masks' was the biggest casualty of my attempt to work on *TREK* from abroad. I still believe in the value of the original idea – a digitally stored alien pantheon that attempts to revive itself on the *Enterprise* and play out its mythic patterns. Picard then has to figure out what the patterns are and find some way to inject himself into the myth to bring it to a conclusion and save his ship. Unfortunately, I was not present to clarify that idea, and was not there for the all-important final draft."

Delayed stories

The two-part episode 'Gambit' was another example of an episode that didn't quite work. The idea of doing a 'pirate show' had been around for some time before Jeri decided to put it into production. The staff used the Vulcans because they felt they were a culture they hadn't explored properly, but nobody was entirely convinced by the results. Another premise that had been hanging around for a while became 'Force of Nature.' This was based on a B-story Joe had originally written



In 'Inheritance' Data discovered that he had a 'mother' – and she was living in an android body.





Wesley Crusher paid a final visit to the *ENTERPRISE* in 'Journey's End' and realized that his future didn't lie with Starfleet.

for 'The Chase,' in which we learned that warp drive was damaging the fabric of space. The staff felt that it was important to do a story about environmental issues that made them real to Picard and his crew, and ended the episode by imposing a warp speed limit on the Federation, which they instantly regretted.

By this stage, Michael was slightly concerned by the direction some of the episodes were taking, but he felt that 'Attached' had value because it addressed a plot thread that had been ignored for most of *TNG*'s run. The episode was bought from a pitch from Nick Sagan, who would later spend some time as a staff writer on *STAR TREK: VOYAGER*. By linking Picard and Beverly telepathically it forced them to confront their buried feelings for one another. What Michael liked about the story was that it addressed a plot thread that had been established in the first season and then effectively ignored for five years, and he urged the staff to use the remaining episodes to address other unanswered questions in *TNG*'s history. The writers refocused their efforts, and the second half of the season was definitely much stronger than the first.

Wesley evolves

One of the characters they wanted to revisit was Wesley Crusher. Ron was keen to have Wesley leave Starfleet Academy, and he remembers that this provoked considerable debate among the staff. "It was really easy to say, 'Hey, go to Starfleet Academy and be an upstanding hero.' But what if you don't like it? How many kids get to college and realize they are studying the wrong thing? It happened to me; I was studying law! Naren Shankar, who was one of our writers, has a PhD in engineering physics, and now works as an executive producer on 'CSI.' At that age you always thought you wanted to be this one thing. You've obsessed about it for many years, then you get there and you realize that you've been on the wrong path. That's a classic situation. And there wouldn't be any surprise if he had just become yet another bridge officer."

Michael had reservations about taking such a radical step with Wesley, who had, after all, been named for Eugene Wesley Roddenberry. However, a solution did present itself. Michael

insisted that if Wesley was going to leave Starfleet, it had to be to do something better. This tied in with another 'forgotten storyline' from the first season. "We thought, 'Let's bring the Traveler back,'" Ron remembers. "He had said that Wesley was special, which was the most interesting thing that was ever said about him, but it just got dropped, so we thought let's bookend it and send him off with the Traveler

to have a very special relationship!"

Wesley's departure in 'Journey's End' also provided the staff with a chance to lay some groundwork for *STAR TREK: VOYAGER*. Since Chakotay was going to be a Native American, Rick, Michael and Jeri (who were creating the new show) wanted to establish that there were Native American colonies in the Cardassian demilitarized zone. 'Journey's End' also set up the treaty that would bring the Maquis into being.

New beginnings

This was followed up in 'Preemptive Strike,' when Michelle Forbes's Ro Laren returned and was sent undercover to infiltrate the Maquis, eventually deciding to side with them against Starfleet. "That was a deliberate effort to help *VOYAGER* by introducing the Maquis," Ron says. "The whole premise of the Maquis was that it was attracting legitimate, upstanding officers, and Ro felt like a natural person to go off and join them."

Michelle Forbes wasn't the year's only significant guest star. Robin Curtis, who had played Saavik in *STAR TREK III*, played another Vulcan in 'Gambit,' Dwight Schultz brought Reg Barclay back in 'Genesis,' and a very young Kirsten Dunst played Hedril in 'Dark Page.' Paul Sorvino (famous for several movie roles, including Paul Cicero in 'Goodfellas') was cast as Worf's brother Nikolai after he visited the producers and specifically asked to make an appearance on the show.

Inevitably, there were some stories the writers didn't get to. They seriously discussed marrying Riker and Troi or possibly having Troi marry Tom Riker, but instead they decided to have Worf and Troi pursue a romance. Naren Shankar worked on a Chekov story, and Ron never did get to tell his story about the *Enterprise* visiting Sigma Iota II and discovering that the Iotians were now



Worf started to shift between different universes in 'Parallels.'

'Parallels'

- ◆ **Written by Brannon Braga**
- ◆ **Directed by Robert Wiemer**

'The Pegasus'

- ◆ **Written by Ronald D. Moore**
- ◆ **Directed by LeVar Burton**

'Homeward'

- ◆ **Teleplay by Naren Shankar**
- ◆ **Television story by Spike Steingasser**
- ◆ **Based on material by William N. Stape**
- ◆ **Directed by Alexander Singer**

'Sub Rosa'

- ◆ **Teleplay by Brannon Braga**
- ◆ **Television story by Jeri Taylor**
- ◆ **Based on material by Jeanna F. Gallo**
- ◆ **Directed by Jonathan Frakes**

'Lower Decks'

- ◆ **Teleplay by René Echevarria**
- ◆ **Story by Ronald Wilkerson & Jean Louise Matthias**
- ◆ **Directed by Gabrielle Beaumont**



The writing staff finally got to realize a long-held ambition when they told a story about the ship's junior officers in 'Lower Decks.'



Former staff writer Joe Menosky worked on several seventh-season episodes, including 'Masks.'

'Thine Own Self'

- ◆ **Teleplay by Ronald D. Moore**
- ◆ **Story by Christopher Hatton**
- ◆ **Directed by Winrich Kolbe**

'Masks'

- ◆ **Written by Joe Menosky**
- ◆ **Directed by Robert Wiemer**

'Eye of the Beholder'

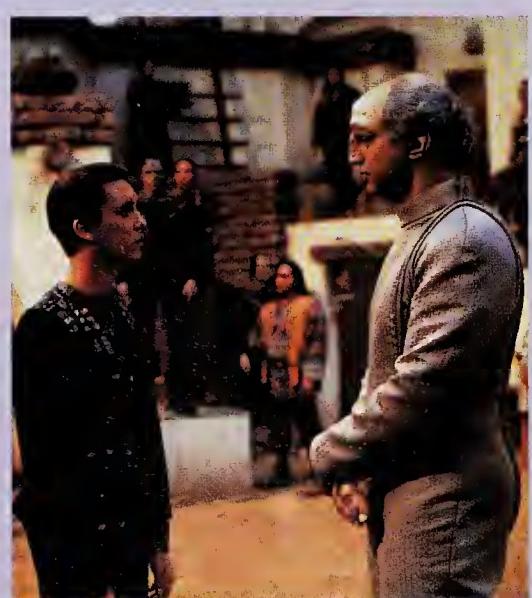
- ◆ **Teleplay by René Echevarria**
- ◆ **Story by Brannon Braga**
- ◆ **Directed by Cliff Bole**

'Genesis'

- ◆ **Written by Brannon Braga**
- ◆ **Directed by Gates McFadden**

'Journey's End'

- ◆ **Written by Ronald D. Moore**
- ◆ **Directed by Corey Allen**



The Traveler returned in 'Journey's End' and convinced Wesley to explore his extraordinary abilities.



The writers were still expanding the various cultures in the *STAR TREK* universe, and 'Firstborn' introduced the Klingons' love of opera, which we saw at the Kot'baval Festival.

imitating Kirk, Spock, and McCoy rather than 1920's gangsters. There were still too many stories and not enough time. And, as time marched on, it became increasingly important to begin work on the two-hour season finale.

End of an era

Although Michael wasn't deeply involved with most of the last season, he remembers that he was very concerned about *TNG*'s last episode. "It was particularly important to me because I knew that the *STAR TREK* movie was coming out soon, and I had not been involved in that. The finale was going to be my *NEXT GENERATION* legacy, and I wanted the last *NEXT GENERATION* episode with my name on it as executive producer to reflect a certain quality that I had tried to bring to each and every episode that I was involved with."

However, although Michael was determined that the last episode would be good he freely admits that it was difficult to work out what it should be about. "It was a huge challenge to come up with something that had scope and power and did justice to the series."

The story that developed had its origins in several different pitches that Michael decided to combine. Brannon had pitched an idea about a character who was traveling between different time periods, and this was combined with an idea of Ron's that featured Q. "I pitched a memo about a Q show," Ron remembers. "The universe suddenly fractured, and there were all these bizarre things happening. You were on a New York street and there were knights in armor walking around. The key thing was that, sitting off in the alleyway, was this homeless person who was Q, and he was saying, 'I used to be an omnipotent being.' Q's gone insane. Michael didn't really buy it, but he did pick up on it

and say we should bookend the series with a Q show.

"We always talked about it being about Picard and his relationship with Q. We thought that if we bookended it we should bring it back to the beginning, so that naturally led to, 'Well, we should see other things along the way, revisit the whole series and wrap it up, and embrace the whole *TNG* run.'"

Intriguingly, the original plan was to visit four different time periods – Picard getting the *Enterprise*, Picard's time as a Borg during 'The Best of Both Worlds,' the present, and the future. As Ron explains, the story was basically the same. "When Picard was Locutus it would have been a different dynamic, and harder for him to operate and deal with what was happening. I don't think it would have worked, though, and Michael wisely decided to eliminate the Borg experience."

Vital message

Ron and Brannon had only a matter of days in which to write the script, and Brannon describes the experience as "very much a blur." When they submitted the first draft, Michael recalls that he had some concerns. "Ron and Brannon wrote this great first hour, but the second hour went nowhere, in my opinion, so I forced everybody back to re-conceive what we were trying to do."

Michael insisted that they needed to focus on the nature of the threat posed by Q and on expressing a Roddenberry-esque message. "I very much wanted this last episode to reflect my dedication to what I think is Roddenberry's vision. I was always looking for what the show was about. How does it go beyond the action. Ultimately, I got the inspiration for the goal while I was in yoga class. In the middle of my moving meditation I called Jeri and said, 'I've got it! It is the cooperation between our past selves, present selves, and

future selves. We must learn to bring ourselves together in unison in order to solve the problem that we are facing in life. We have to work with ourselves.' As human beings we are divided into so many different versions of ourselves. Who we were as kids has to be reconciled psychologically with who we are today and who we are going to be tomorrow. Because we were doing time travel, we could show that literally by using Picard."

Lost scenes

Michael's decision resulted in a major rewrite of the second part of the script. While they are both very proud of 'All Good Things ...', to this day, Ron and Brannon are sad that parts of their original draft were lost. "We had a great sequence where Riker and the gang break Picard's *Enterprise* out of mothballs in an old shipyard," Brannon remembers. "We thought it was a romp," Ron adds. "It was so much fun, going on the bridge of the *Enterprise* with the little velvet ropes surrounding it, and placards saying Geordi La Forge sat here one day! We thought it was great, but Michael disagreed and said, 'You need jeopardy; more mystery.'"

Even though 'All Good Things ...' was written under enormous time pressures, everyone was delighted with the finished episode, which provided a perfect ending to *TNG*'s seven years on television. The very last scene stands out as one of the most affecting moments in the show's history. After his extraordinary experiences, for the first time ever Picard joins the senior staff for their poker game. "The heart and soul of that show is Captain Picard," Brannon says, "and it's Picard who's sitting at that poker table at the end, and it's his emotional experience in that

scene that brings a tear to your eye."

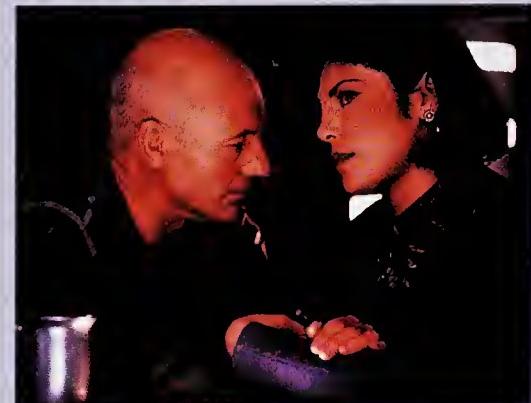
'All Good Things ...' was the most watched episode of *TNG* ever, and set new highs for syndicated television. It was so successful that it even beat network shows in several territories. Summing up the series' achievements is almost impossible. When the idea for a new *STAR TREK* series was first mooted few people believed it could work, but *TNG* changed the face of television. It was the most successful syndicated drama ever; it rejuvenated interest in science fiction, spawning countless imitators; and it established *STAR TREK* as a television powerhouse that prospers to this day.

Groundbreaking work

Brannon adds that the show had a groundbreaking approach to storytelling. "Episodes like 'Cause and Effect' were almost like an experimental film; there weren't a lot of TV shows at that time trying stuff like that. Now, 'E.R.' is telling stories backward, in large part thanks to the mainstream success of movies like 'Memento'; but we were doing that 12 years ago! I think we did some real cutting-edge stuff, and I'm very proud of our work."

For his part, Michael has few doubts about what made *TNG* so extraordinary. "The vision we worked so hard to realize was what made *STAR TREK* special: the thematic approach to the material and the moral and ethical dilemmas." As Gene Roddenberry always insisted, *STAR TREK: THE NEXT GENERATION* was more than simple entertainment – it was *about* something, and ultimately that is why millions of people around the world still watch it. There can be no greater tribute to its creator or the many people who worked so hard to put that vision on the screen. ☀

'All Good Things ...' brought *STAR TREK: THE NEXT GENERATION* back to its beginnings, when Q revealed that Picard and humanity were still on trial.



Ensign Ro left Starfleet to join the Maquis in 'Preemptive Strike.'

'Firstborn'

- **Teleplay René Echevarria**
- **Story by Mark Kalbfeld**
- **Directed by Jonathan West**

'Bloodlines'

- **Written by Nicholas Sagan**
- **Directed by Jonathan West**

'Emergence'

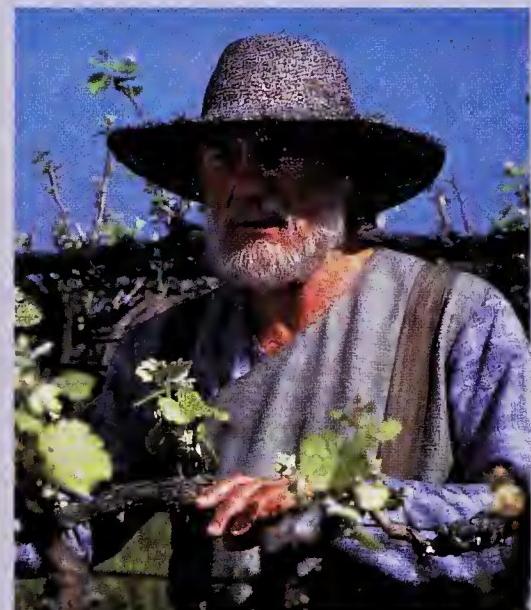
- **Teleplay by Joe Menosky**
- **Story by Brannon Braga**
- **Directed by Cliff Bole**

'Preemptive Strike'

- **Teleplay by René Echevarria**
- **Story by Naren Shankar**
- **Directed by Patrick Stewart**

'All Good Things ...'

- **Written by Ronald D. Moore and Brannon Braga**
- **Directed by Winrich Kolbe**



Picard got a glimpse of a possible future in 'All Good Things ...' and a last chance to save the universe.

The Art of Matte Painting

The most alien places in the Galaxy are normally created by matte painters like Eric Chauvin. As he explains, they use a variety of techniques to make their paintings look real, including photomontage, live action footage, and CG models.



The futuristic buildings in the Valakian city in 'Dear Doctor' are computer-generated models that Eric made. The sky and the river were both taken from photographs of real places. In fact, the river is actually the Seine, which runs through the heart of Paris, France.

When *STAR TREK* visits an alien world, the first thing you see is almost always a matte painting. It might be an alien city, a crashed spaceship, or a bizarre landscape. If it's big and unusual, the answer is almost always to paint it.

Matte painting is a long established technique that goes back to Hollywood's earliest days. If it's too difficult or expensive to build a set or a model, the visual effects team would simply paint what they wanted to see and then film it. Traditional matte paintings were painted on glass; this way, a small portion of the painting could be masked off when the matte was filmed. The film could then be

wound back and the scene could be shot again, but this time the painting would be masked off and the live action piece would be projected into the blank space. Once the film had been exposed twice, the live action footage would appear to be part of the painting.

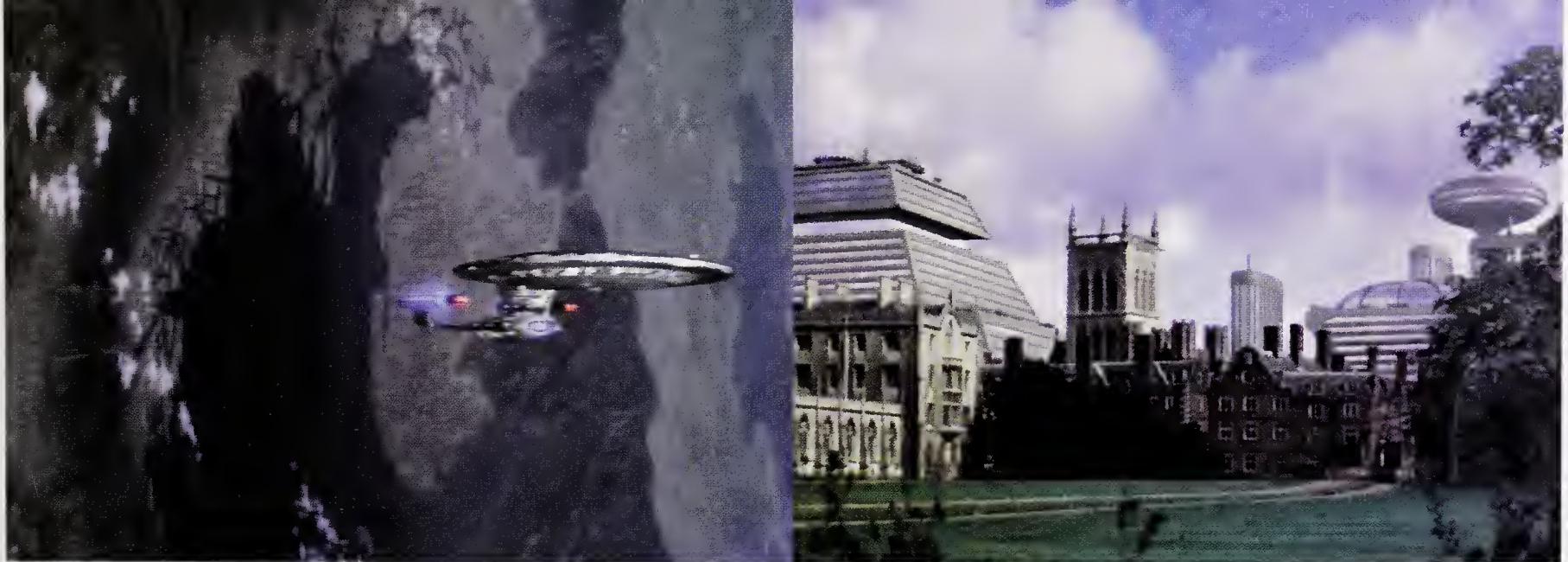
Digital reality

On *STAR TREK* matte paintings have been used for a number of different purposes. The show started out with traditional matte paintings. However, as time moved on the VFX team started to use more and more digital matte paintings that were created using computer software. Eric Chauvin is one of

several matte painters who have provided them with this kind of work.

Eric started working for the franchise in the days of *STAR TREK: THE NEXT GENERATION* – the first matte he produced for the show was of the inside of the Dyson Sphere in 'Relics.' This was the last traditional matte painting he ever did, and since then the work he has done for *TREK* has been painted in a computer. After producing one or two more mattes for *TNG*, he became something of a fixture on *STAR TREK: VOYAGER* and went on to do a considerable amount of work on the first season of *ENTERPRISE*.

As Eric explains, work normally begins when the art department sends him a concept



Eric Chauvin started working for STAR TREK on the TNG episode 'Relics,' when he painted the interior of the Dyson Sphere. He also produced the painting of a futuristic Cambridge university where Data was working in 'All Good Things ...'

drawing that shows what the producers would like to see in the painting. If they want to see something organic, such as a landscape, he then takes several different photographs and combines them to create a new image, which he will then enhance by painting over it.

Creating a montage

"The first thing I'll do is go through my photo reference to see what I have that would give me a good starting place. I either use royalty-free stock CDs that I have, or photography that I've taken myself. I've got everything set up in the computer in a program where I can just type in keywords and it'll give me all the photos that match that particular keyword. Then I'll bring all the high resolution versions of those into Photo-

shop [image manipulation software]. I'll look at them to see where I can cut them apart and stick them together."

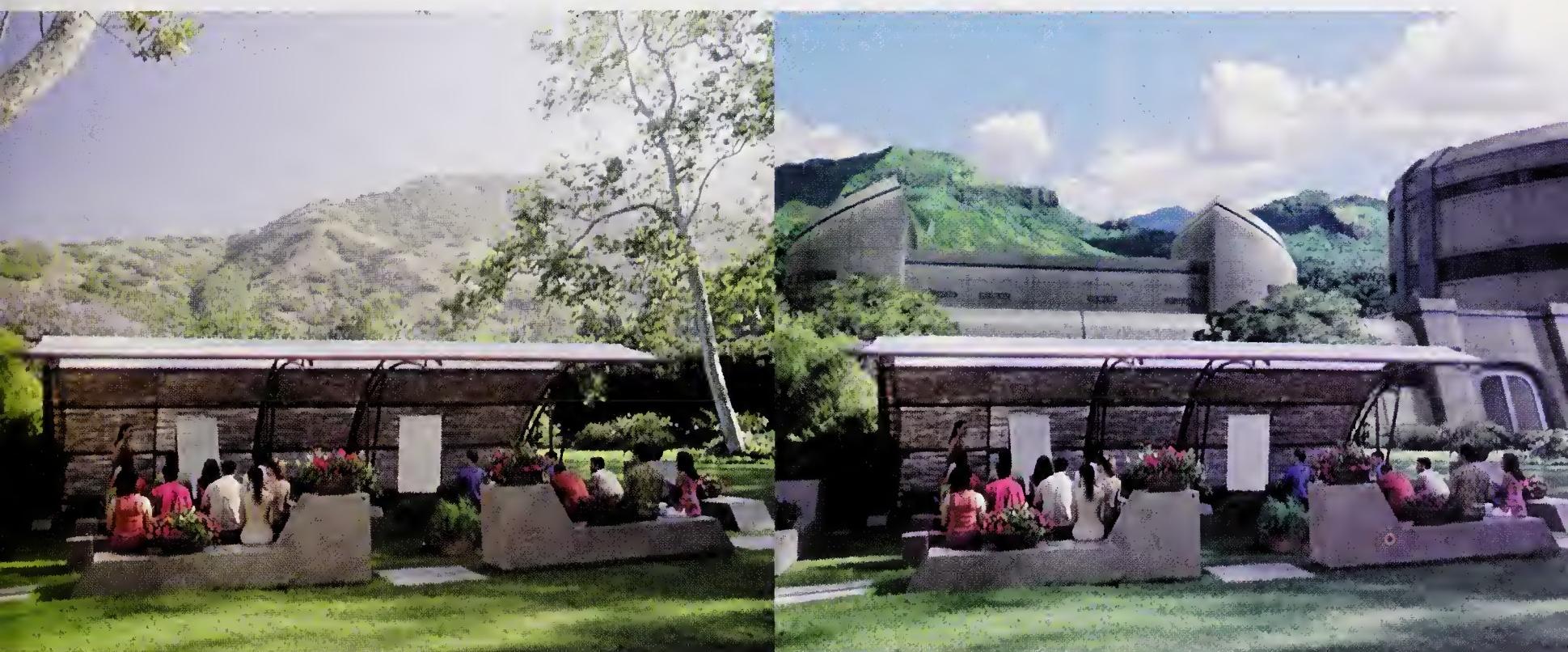
In practice, Eric might take the sky from one picture and combine it with the grass or the trees from another. When he is doing this, he has to be very careful that the pictures he is working with will work well together. "I have to make sure the light is all coming from the right direction – aerial perspective is a concern, but that's something I can add after the fact. In other words, you don't want to have something that's really hazy in the foreground but clear in the background."

He then takes parts of the different photographs and puts them together very roughly. "Once I have them laid out and I think it's starting to look like a pretty good

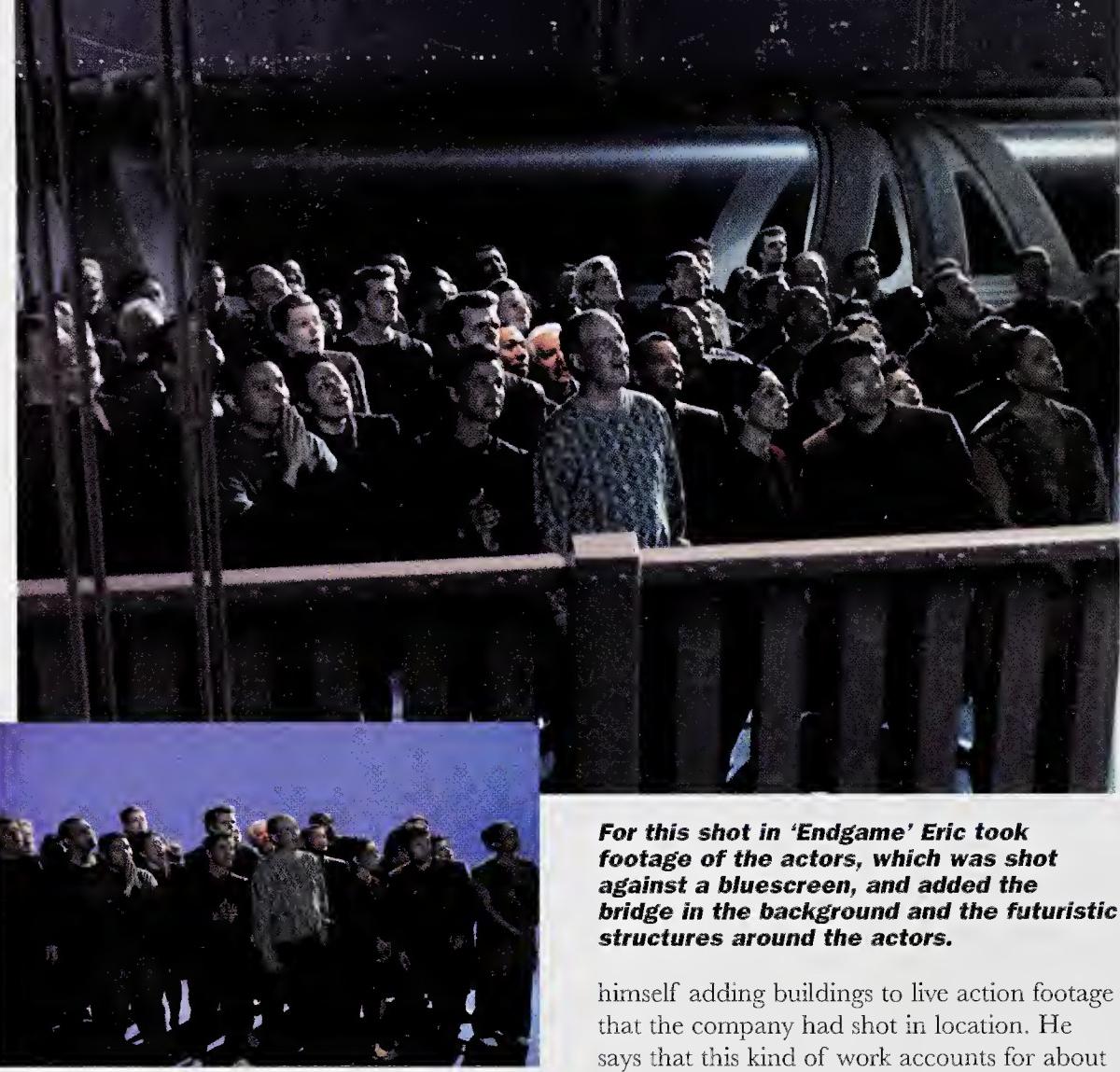
composition, I'll color correct them, paint on top of them and do whatever I need to do to tie everything together and make it work. Then if there is something manmade like a far-off village I'll just paint that in Photoshop or take a photograph I have of some real buildings, and massage them so they fit in the shot."

Transforming reality

Sometimes, the producers will ask Eric to add something to a picture rather than create an entire landscape. For example, in 'Strange New World' they needed to add some flowers to the footage they had already shot. In this case, they supplied him with a photograph of the real location and he painted the flowers in. As he worked, he found himself altering the



For this scene in the ENTERPRISE pilot 'Broken Bow,' Eric took live action footage of Hoshi teaching her students in a shelter, and added the computer-generated buildings in the background. He also replaced the California skyline with an image of the Amazon rainforest.



For this shot in 'Endgame' Eric took footage of the actors, which was shot against a bluescreen, and added the bridge in the background and the futuristic structures around the actors.

landscape subtly to make it more interesting, and the final image was radically different than the picture he started with, making it impossible to identify the location.

Blending elements

Matte shots often feature live action footage, and *STAR TREK* is no exception. In 'Broken Bow,' the pilot for *ENTERPRISE*, Eric found

himself adding buildings to live action footage that the company had shot in location. He says that this kind of work accounts for about half the shots he created for *STAR TREK*. It is more complicated than creating a painting entirely from scratch because the painted elements have to blend in perfectly with the live action footage, which involves making some complicated calculations about perspective. "The very first thing I do is figure out where the three vanishing points are. Then on a separate layer in Photoshop I'll just draw lines radiating out from the

vanishing points over the [live action] plate in all three axes. That way I've got a grid I can look at that tells me where the vanishing points are." Once he has done this, Eric can paint new elements into the footage or extend things like walls and roofs that are already there.

When you do this kind of shot, the easiest thing is to keep the actors inside a completely real area. In fact, for many years you had to do this. If you think back to the glass painting technique, the live action was restricted to the area you had masked off, and if someone waved outside the area with the live action in, it would simply disappear.

Moving around

Today, Eric says, technology is sophisticated enough to overcome this problem by using a technique called rotoscoping, which effectively cuts out part of the live action image and puts it on top of the matte painting. "I don't like matte shots that are obviously matte shots because of how they are staged. It's always someone looking at a vista and their heads are just below the horizon line, so it's very easy to add in the painting. I like it when they interact with it, just to help the shot. If they walk in front of what would normally be obviously the painting, then people will go, 'Hmm, maybe that was a location.' That's more interesting to me as an effects magician to really sell the shot."

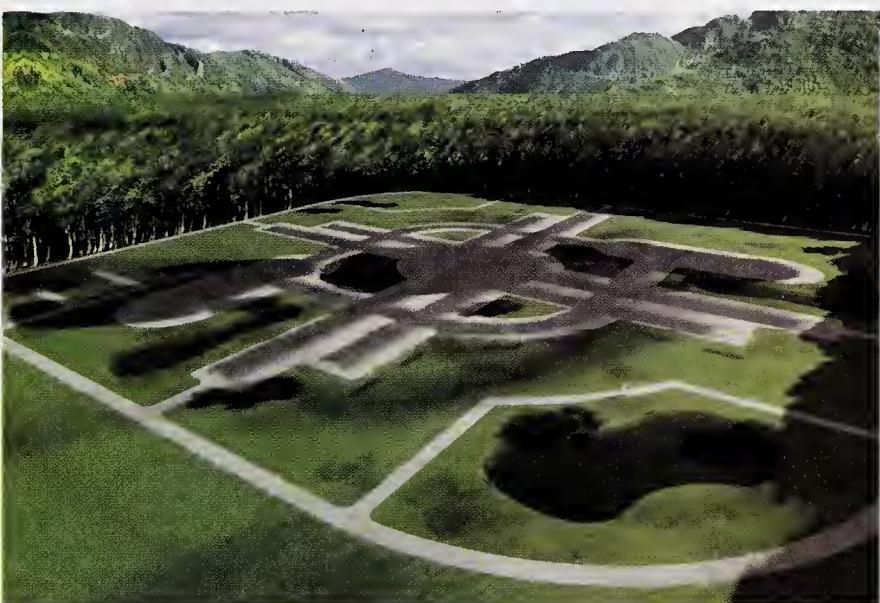
More than anything else, *STAR TREK* uses matte paintings to create an alien city or a landscape that contains a prominent building



The *ENTERPRISE* episode 'Strange New World' called for a shot showing a field full of alien flowers. Eric started work with a photograph of the location at Bronson caves, then added the flowers and opened up the landscape so the location was unrecognizable.



1 The bottom layer of Eric's painting of the university Hoshi teaches at was basically a groundplan of the university site.



2 The trees that Eric used were computer generated, but he used a photograph of real trees to create the texture map.



3 To make the image more interesting, Eric put a lawnmower pattern in the grass and added some flower beds.



4 All the buildings Eric added were computer generated. These low levels were on a layer on their own.



5 Eric added more buildings layer by layer. This image shows them all in place, including the ones where Hoshi would be found.



6 The final step was to add some more computer-generated trees in the foreground, which were painted to look more realistic.



In this VOYAGER shot, Eric created the entire landscape complete with missile silos that the crew are looking out over. The snow was then added digitally.

such as the Vulcan monastery at P'Jem. A straightforward photomontage isn't really suitable for this kind of work since it is impossible to find photographs of suitably futuristic or alien buildings. "Because none of these buildings are real, I'll usually build computer models of anything architectural. Once I've built the model, I'll take it into a rendering program and light it, and wrap a basic texture around it."

One of the advantages of using computer models is that once he's made them, Eric can show the shot he's planning to the producers, and, if necessary, he can change the camera angle. This is something that would involve an enormous amount of work, if he had to paint the buildings from scratch. "Then," he says, "I'll take the models into Photoshop and combine them with photographic reference. I'll collage stuff together until finally I've created an environment that looks like it's working. Then I'll paint on top of it. That's to take the 3D curse off the render. I could spend more time making more intricate texture maps, but it is not really necessary for the way I work. It's easier for me to go ahead and paint on a flat image."

Building a city

In order to explain in more detail, Eric turns his attention to the city he built for 'Dear Doctor.' "In that particular shot there was no production sketch so I had to make it all up, and I'm not a very good designer," he laughs. In this case he started with a photograph of Paris, France. The real buildings in the photograph gave him a good idea of how a city is laid out, and the kind of feel he should be working toward.

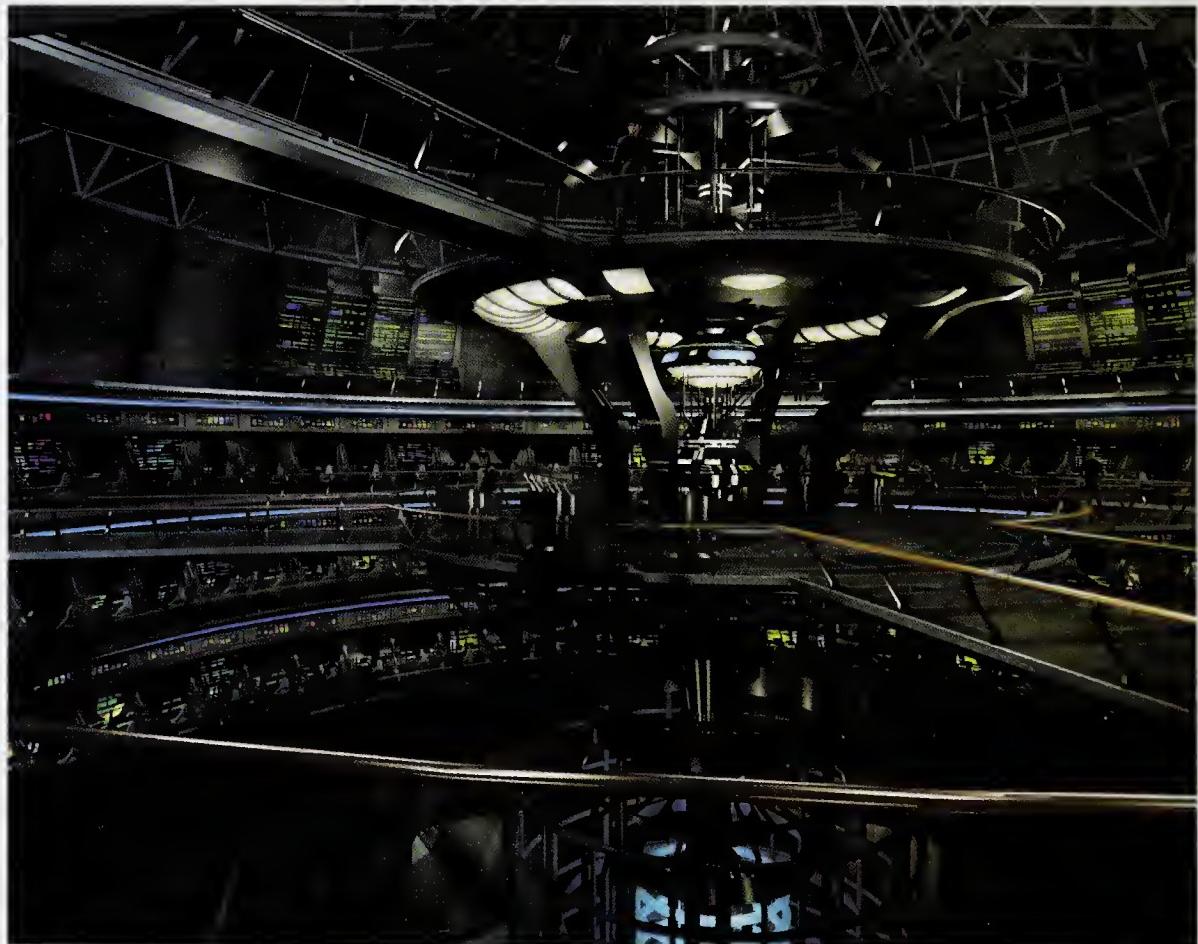
the background. There are some little winks in that painting because there are buildings that were made very specifically for other *STAR TREK* episodes. There are actually some buildings in there I did for 'Bicentennial Man.'"

The advantage of this approach was that Eric could show the city to his VFX supervisor Mitch Suskin to get his input as he was working. The original photograph of Paris still forms an important part of the picture; the original French buildings were covered up by Eric's CG models, but the river stayed exactly the same, so the Valakian city is actually on the Seine.

Illusion of depth

One of the biggest disadvantages of matte paintings is that they are completely flat, so the camera can move only in a very limited fashion. It can either zoom in on part of the picture (how far depends on the quality of the image) or move from left to right. Any other kind of move will distort the perspective and reveal that the illusion of depth has been created with trickery. However, as Eric explains, there is a way of getting round this by using something called a projection matte.

"Once I've done the painting in Photoshop



In this wide shot of the Vulcan spy center in 'The Andorian Incident' the architecture was created by Eric, but features live action footage of actors that he added to the shot.

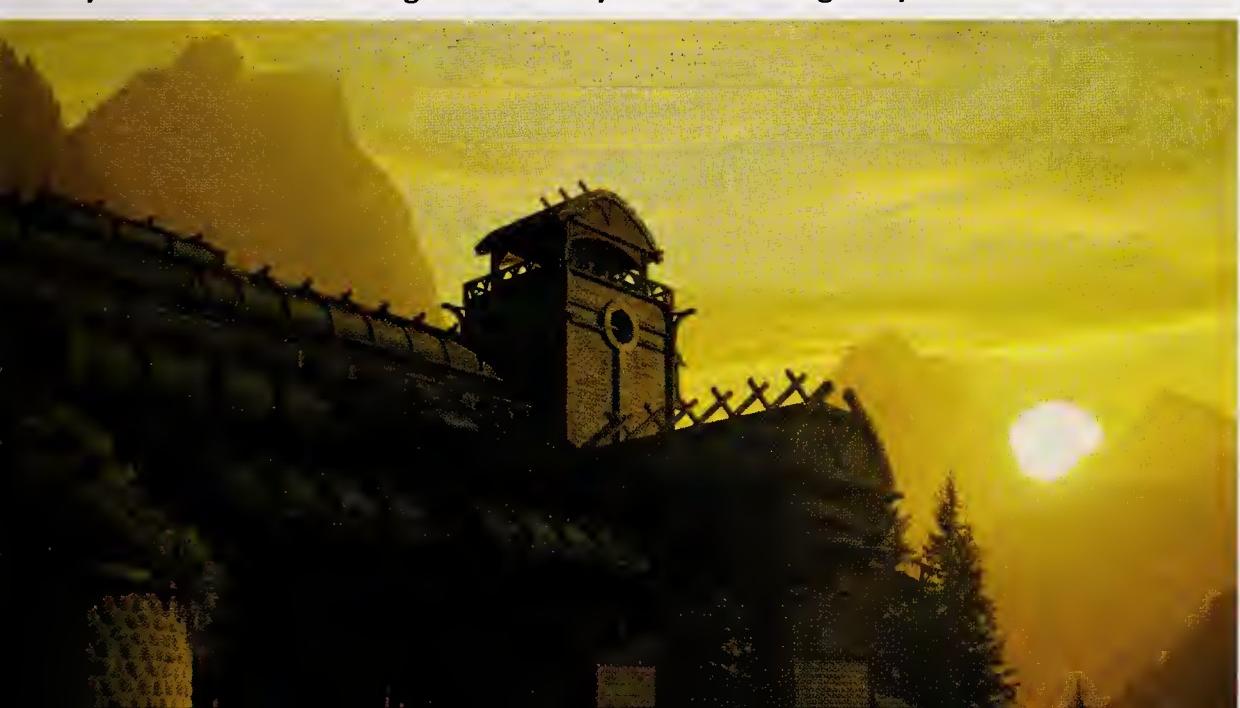
Behind the Scenes



In the original of the matte painting of the monastery at P'Jem, large parts of the monastery were covered up by the side of the mountain. Peter Lauritson asked Eric to change this, so he removed the mountainside and painted in the rest of the building.



Eric produced two versions of the P'Jem painting – one during daylight and one at dusk. In this case he was able to use the same 3D model by altering the lighting, but had to repaint the rest of the image in Photoshop to create the right impression.



using my 3D building elements, I'll then project the painting back on to simple geometry in a 3D modeling program. If I do that, I can have the camera move more. Imagine you were to go downtown and take a picture of a building on a street corner so you could see two faces of the building. Make a slide of that and put it in a projector and project it on to a white block that's the exact same dimensions as the building. If you're at the same angle, the perspective lines on your photograph will match up with the shape of the block pretty well."

This technique isn't perfect – you still can't make extreme camera moves, and because you are projecting a flat image on a shape, you can't go behind the building because there is nothing there – but it does give the matte a convincing sense of depth and allow for more interesting camera moves. "Those projection mattes make the shot more interesting and are more challenging for me," Eric says, "so if there's time and money in the budget, I try to do them."

Changing P'Jem

Eric used this technique for the monastery at P'Jem, which is a matte painting that, he says, has a story behind it. Because it is very labor-intensive to alter a matte painting once you've started work, the producers rarely ask for dramatic changes; P'Jem, however, was an exception. "The finished version is pretty different than the original version that I sent them," Eric remembers. "Originally, I had some rock in the foreground left and the connecting bridgeway didn't have the cover over it. It was basically the same but opening up the left-hand side so we could see that it was on this rocky precipice was what Peter was concerned about. I was obscuring that because I thought that would save me some time. Because there was a foreground element blocking something behind it, I didn't have to do as much painting, but Peter really wanted to open that up. Having said that, the new one was much better, so it was a good call."

In fact, the hardest thing for Eric is judging his own work. "It's very difficult to be objective looking at it and asking yourself, 'Does this look real?' I know every pixel of this image more intimately than anyone else ever will; because of that it's hard to be objective. Either you'll fall in love with it and it's actually not that good, or you hate it and everyone else is saying, 'No, this looks great.'" The greatest tribute to the matte painter's art is that these days people don't even realize that they are looking at a painting. ☆

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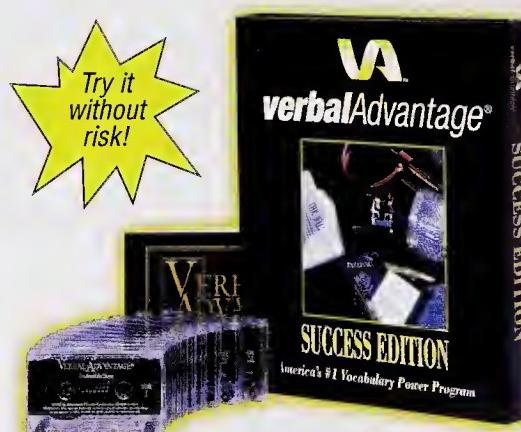
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Briefing: DEEP SPACE NINE: Support Craft

DEEP SPACE NINE: Support Craft

The first support craft to be assigned to *Deep Space Nine* were runabouts. They were mainly used for missions of exploration, but the threat posed by the Dominion later called for the arrival of the warship the *U.S.S. Defiant NX-74205*.



Runabouts are highly adaptable vessels capable of carrying out a variety of missions, and they proved to be ideal support craft for DEEP SPACE NINE until the Dominion exposed their lack of firepower.

Starfleet initially assigned three support craft to *Deep Space Nine* when it assumed control of the station in 2369. The vessels were delivered by the *U.S.S. Enterprise NCC-1701-D* and included the *U.S.S. Rio Grande NCC-72452*, the *U.S.S. Yangtze Kiang NCC-72453*, and the *U.S.S. Ganges NCC-72454*.

All three of these vessels were *Danube*-class runabouts, a type of ship that had only recently come into service. They were seen as ideal support craft because of their adaptability. Measuring 23.1 meters in length, 13.7 meters wide, and 5.4 meters high, they were larger than standard shuttles, but smaller than fully-fledged starships. This meant that they were capable of more protracted missions and carrying more cargo than shuttles, but without wasting the resources and manpower a starship would require.

The runabouts were particularly suited for a number of common tasks, including scientific, resupply, intelligence, and personal transfer missions. On *Deep Space Nine* they were initially used to ferry people and cargo between the station and Bajor and to transport personnel to neighboring worlds. As the station was primarily Cardassian in style the runabouts also provided an outward symbol of Federation occupation of DS9.

Early missions

During the first couple of years of service on *Deep Space Nine* the runabouts proved particularly useful in helping to evacuate the inhabitants during violent plasma storms in 2370 and when the Circle, a separatist group, tried to seize control of the station. They were also used extensively in the Badlands to track down members of the renegade Maquis organization.



The experimental *U.S.S. DEFANT NX-74205* was posted to DEEP SPACE NINE to help bolster its defenses against the Dominion. As a dedicated warship it was far more suited to taking on the Jem'Hadar's attack ships.

The area in which they really excelled, though, was exploration, and it was while in the *Rio Grande* that Commander Sisko discovered the Bajoran wormhole that led to the Gamma Quadrant. After this the runabouts were frequently used on missions to explore the Gamma Quadrant and carry out research on new worlds. On one planetary survey mission in the Gamma Quadrant Commander Sisko, Jake, Quark, and Nog made first contact with the Jem'Hadar and the Dominion.

After this, several runabouts were lost in the line of duty, and although they were replaced by other runabouts such as the *U.S.S. Mekong NCC-72917* and the *U.S.S. Orinoco NCC-72905* it became clear that they were not robust enough to cope with all the demands that were being placed on them.

They certainly did not have the firepower or defenses to repel an

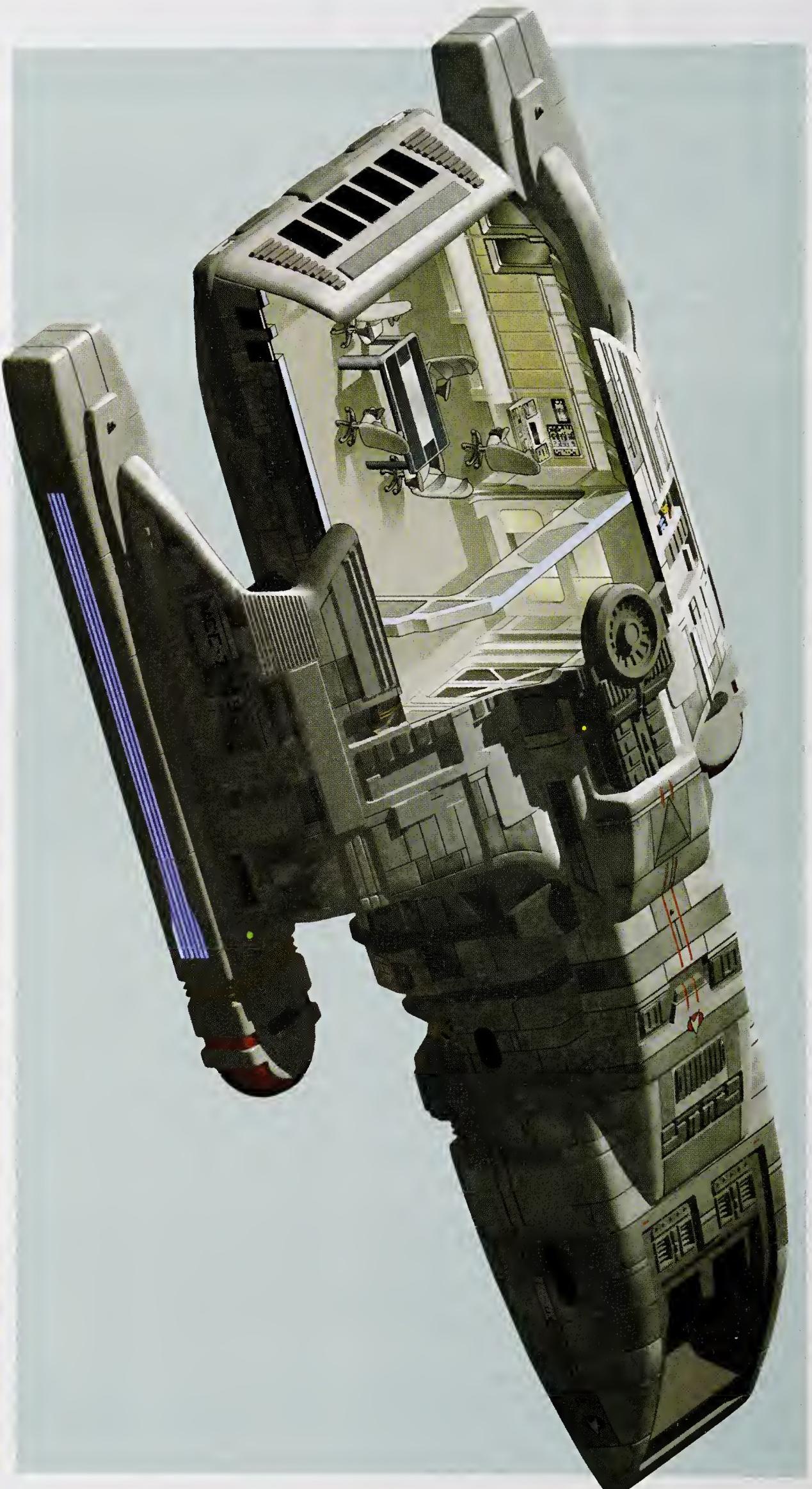
attack from the Jem'Hadar, so Sisko successfully lobbied Starfleet Command to have the experimental warship, the *U.S.S. Defiant NX-74205*, permanently assigned to the station.

Providing protection

The *Defiant* had its own auxiliary spacecraft, including four shuttlepods and one Type-10 shuttlecraft called the *Chaffee*. The *Defiant*'s main roles were to protect *Deep Space Nine*, the Bajoran wormhole, and Bajor from attack by the Dominion. It was also used on many intelligence-gathering missions in the Gamma Quadrant before it provided invaluable service during the Dominion War.

Unfortunately, the *Defiant* was destroyed by the Breen in 2375, but a replacement ship, the *U.S.S. Sao Paulo*, soon took its place. Sisko was later given special dispensation to change its name to the *Defiant*.

Briefing: DEEP SPACE NINE: Support Craft



Runabouts: Habitat module location

What makes the runabouts so adaptable is their modular design. The rear section of the runabout contains the habitat module, where the crew eat and sleep when on extended missions. The front section features a cockpit that can be safely piloted by just one person, although there are dedicated consoles for up to four people. The middle section of the runabout can be equipped according to the type of mission it is on; it can include anything from a laboratory to additional living quarters to being left empty to maximize its cargo-carrying capacity.



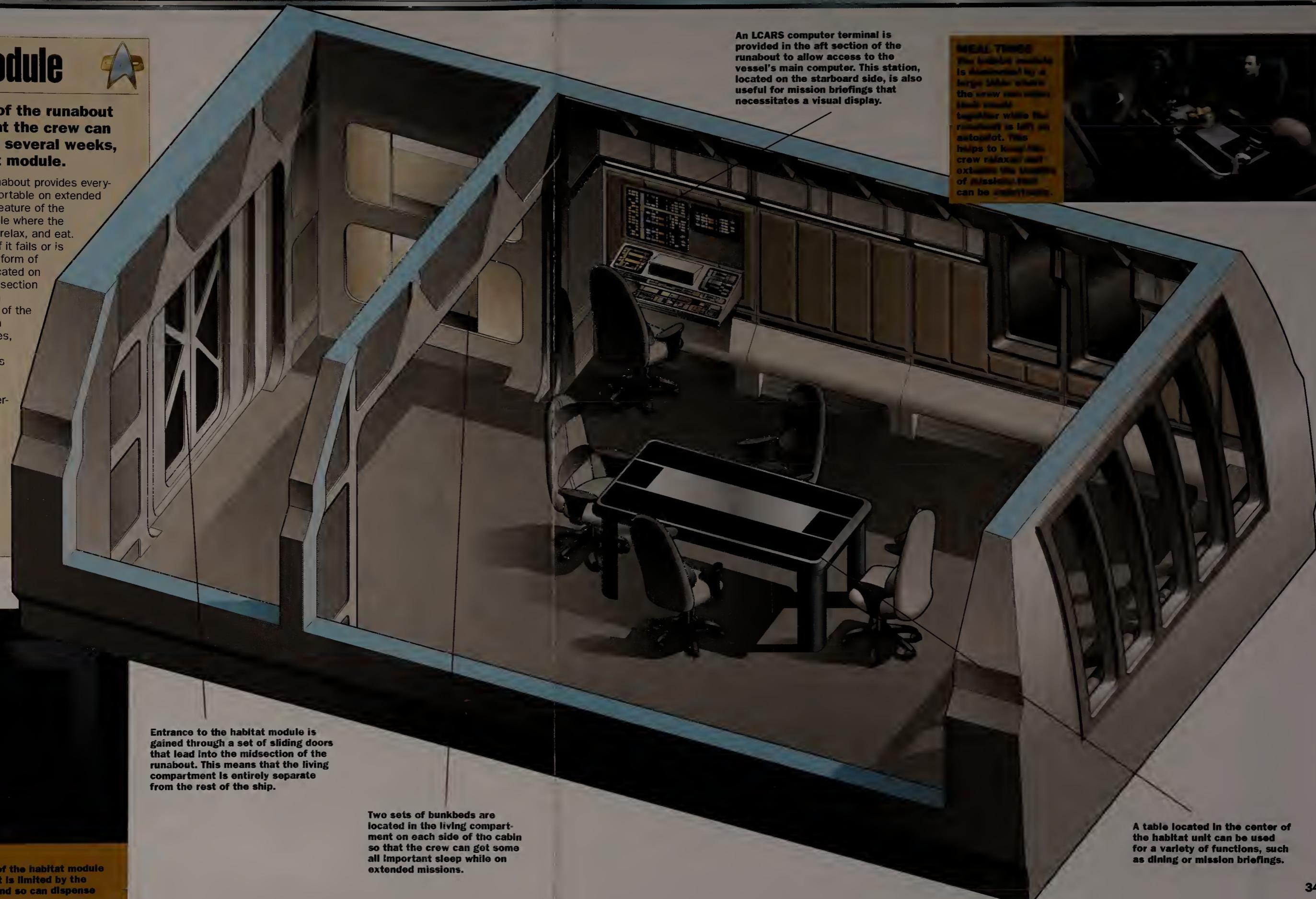
Habitat Module



One of the main advantages of the runabout over a standard shuttle is that the crew can comfortably live on board for several weeks, thanks to a dedicated habitat module.

The habitat module at the rear of the runabout provides everything the crew need to keep them comfortable on extended missions and long journeys. The main feature of the compartment is a large meeting/dining table where the crew can discuss their mission objectives, relax, and eat. A replicator provides food and drinks, but if it fails or is damaged there are backup supplies in the form of emergency rations. Small bunkbeds are located on each side of the exit leading to the middle section so that the crew can sleep. There is also a computer console with a chair on one side of the compartment where the crew can access a comprehensive library for research purposes, record the activities of their mission, and access some of the ship's primary systems without having to make their way to the cockpit at the front of the vessel. This section also houses medical kits, four emergency EVA pressure suits, and a selection of hand phasers.

While the habitat module is sufficient to keep a small crew comfortable for several weeks at a time, it can be a little cramped if there are more than four people. A larger crew can be accommodated by installing extra living space in the modular midsection of the runabout, which is normally used to house cargo or specialized laboratory equipment.



An LCARS computer terminal is provided in the aft section of the runabout to allow access to the vessel's main computer. This station, located on the starboard side, is also useful for mission briefings that necessitates a visual display.

MEET. THERAPY
The habitat module is augmented by a large ladder which the crew can climb together while the runabout is in an auto-pilot. This helps to keep the crew relaxed during extended periods of flight.

Entrance to the habitat module is gained through a set of sliding doors that lead into the midsection of the runabout. This means that the living compartment is entirely separate from the rest of the ship.

Two sets of bunkbeds are located in the living compartment on each side of the cabin so that the crew can get some all important sleep while on extended missions.

A table located in the center of the habitat unit can be used for a variety of functions, such as dining or mission briefings.

FEEDING THE CREW

A replicator built into one of the side walls of the habitat module provides a wide variety of drinks and food. It is limited by the physical volume of the replicator chamber, and so can dispense single dishes or two beverages at a time.

Briefing: U.S.S. DEFIANT NX-74205: Engineering



Main Engineering

Engineering aboard the *U.S.S. Defiant NX-74205* provided all the power needed for this small but well-defended warship.

All of the components necessary to power and propel the *U.S.S. Defiant NX-74205* were located within its engineering section. The *Defiant* was a small ship that was vastly overpowered for its size, and during its trials the vessel almost tore itself apart. The engineering section of the ship was essential for channeling the vast power output into all of the departments of the ship. The warp core itself was situated on a dais in the center of engineering and spanned all four decks of the ship. The core comprised a duranium reactor with a dilithium articulation frame, four lobed magnetic constriction segment columns, and matter and antimatter injectors.

Numerous work stations and display panels were located throughout the section, and these were monitored constantly by the engineering personnel. Some of the panels found in engineering included the subsystem operational status 4077 display, the warp coil alignment 776 readout, and diagnostic screens for the RCS thruster quad assembly.

This section was usually manned by Chief O'Brien and his select team of personnel, but all functions within engineering could be automated and controlled from the main bridge. However, in an emergency situation all bridge controls could be transferred to engineering.

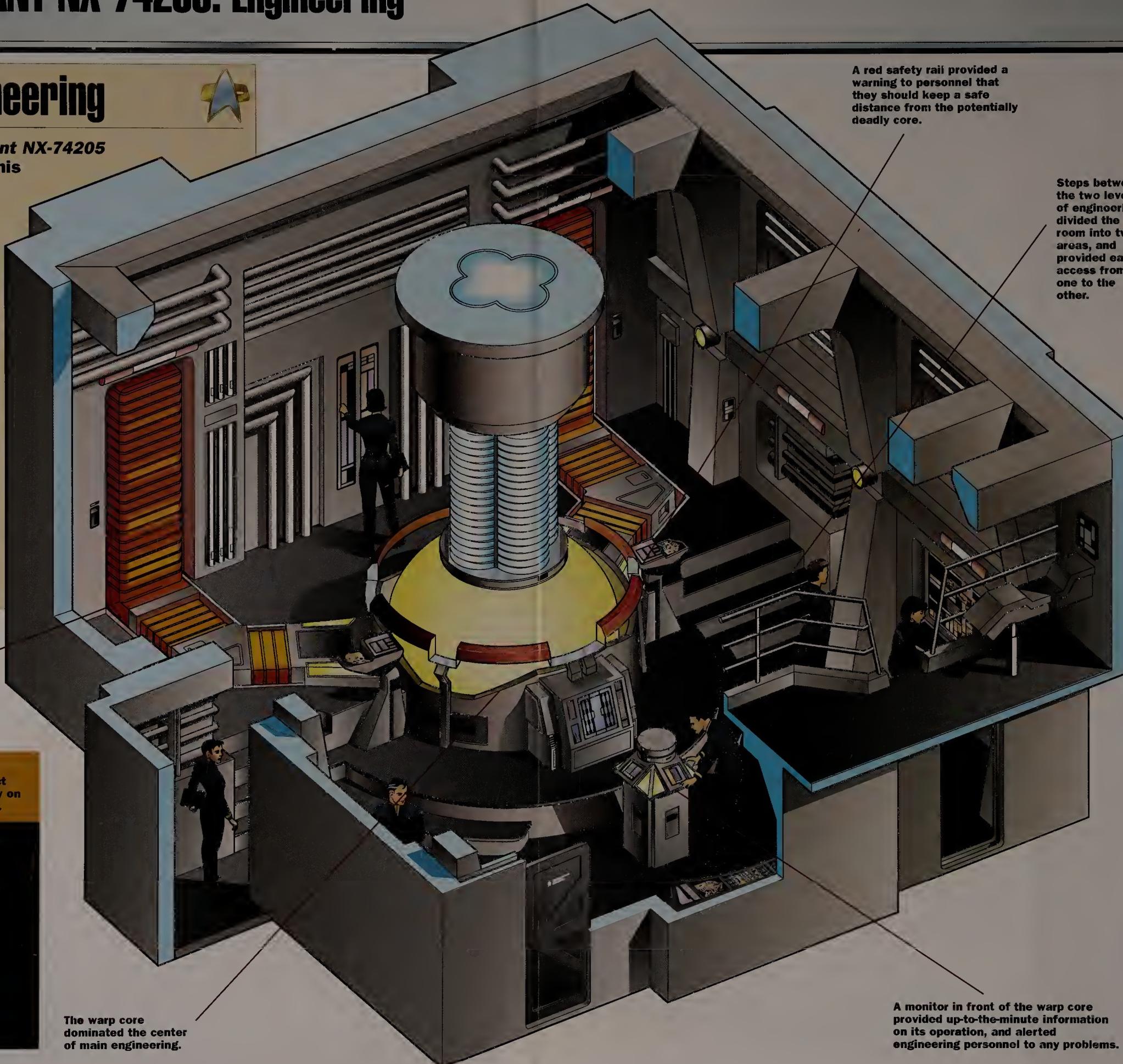
On each side of the warp core, a plasma conduit ran off toward the warp engines. The conduits glowed with a bright orange light.

DISPLAYS

Work stations lined the walls of the *DEFIANT's* compact engineering room. Several crew members were usually on duty, but engineering could also operate without staff.



The warp core dominated the center of main engineering.



A red safety rail provided a warning to personnel that they should keep a safe distance from the potentially deadly core.

Steps between the two levels of engineering divided the room into two areas, and provided easy access from one to the other.

A monitor in front of the warp core provided up-to-the-minute information on its operation, and alerted engineering personnel to any problems.



THE WARP CORE

The warp core dominated the center of main engineering. It was protected by a safety rail, and any life form that touched it was killed instantly. Odo once dispatched a changeling impostor by pushing him against the core.



HIGHER LEVEL
The high gallery increased the overall work area of engineering, and allowed a clear view of the warp core itself. There were additional work stations located on the higher level, and a door provided direct access to other areas of the ship.

U.S.S. DEFIANT NX-74205: Sickbay



ILL-PREPARED

The sickbay aboard the U.S.S. DEFIDENT NX-74205 was designed mainly as a field hospital to treat the wounded in combat situations. It was ill-equipped to treat illnesses such as the one that affected Odo in 2372.

The sickbay was accessed via a pair of wide double doors that allowed gurneys and large medical equipment to be brought inside.

Sickbay

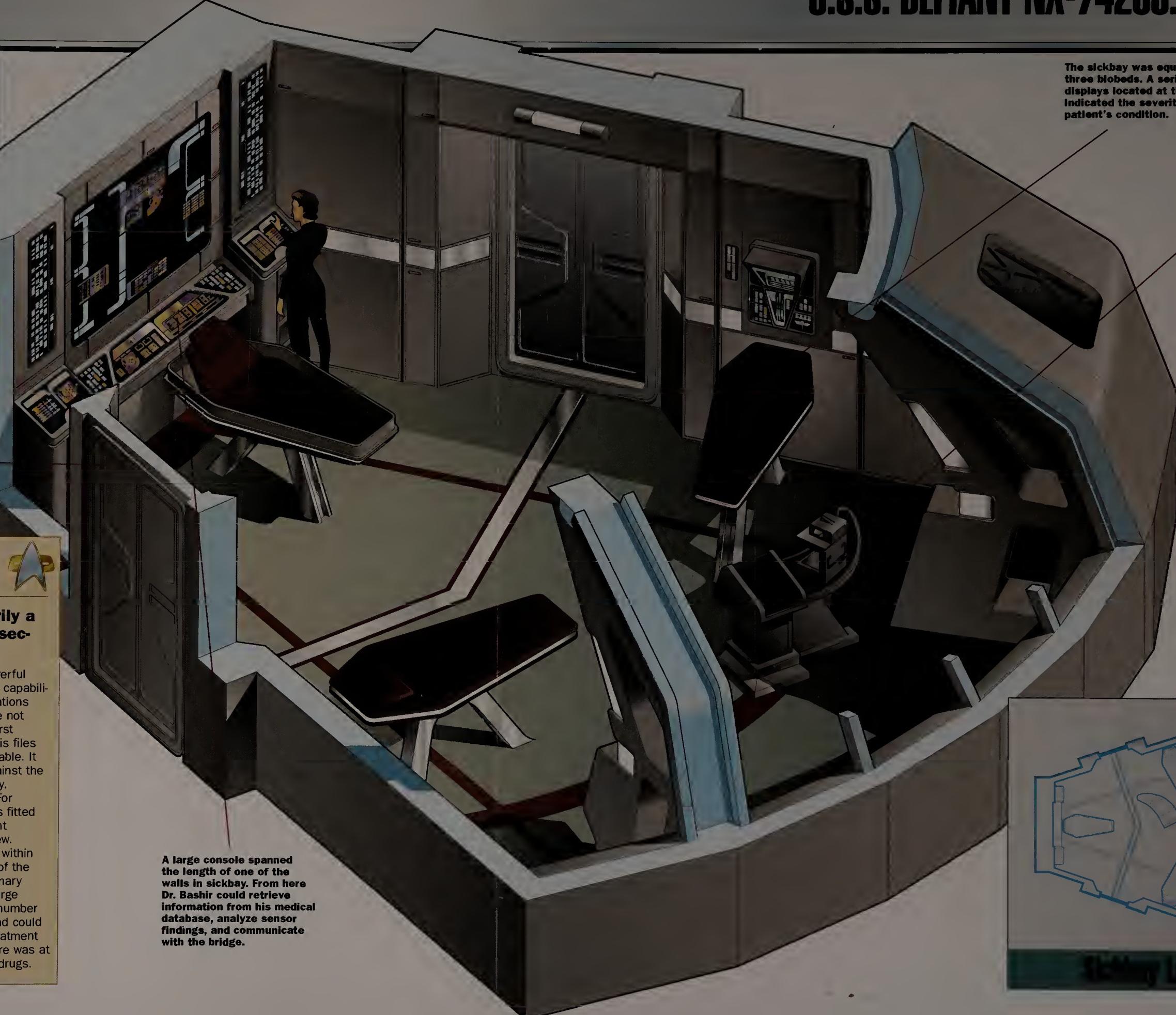


The U.S.S. Defiant NX-74205 was primarily a warship, and its medical facilities took second place to its primary purpose.

The U.S.S. Defiant NX-74205 was a well-armed and powerful ship, but more time was spent developing its offensive capabilities than installing its medical facilities. Initial specifications provided nothing more than a very basic field hospital, one not equipped to handle a large number of casualties. For its first mission in 2371 Dr. Julian Bashir had to import many of his files from Deep Space Nine to make the facilities more serviceable. It was not until the Defiant was regularly used in the war against the Dominion that extensions were added to the original facility.

Dr. Bashir was chief medical officer aboard the Defiant. For medical diagnosis and analysis a medical work station was fitted against one side of the facility, and a communications point allowed the resident physician to talk to the rest of the crew.

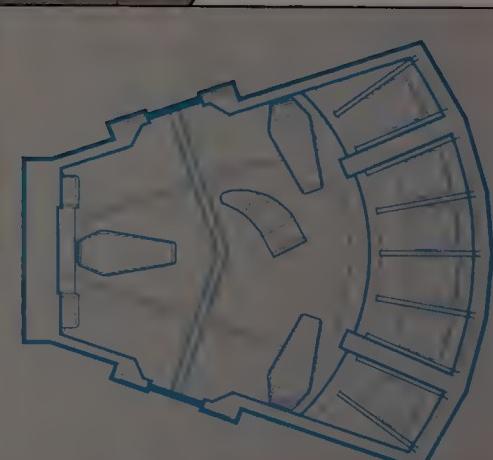
Three biobeds, which could be increased to a total of six within the confines of sickbay, were situated against three walls of the facility. A limited surgical suite was also available. The primary biobed had several additional medical readouts, giving a large amount of medical data to the physician in attendance. A number of portable units were kept inside the medical facilities, and could be quickly wheeled into place when required. Specialist treatment equipment and scanners were stored within them, and there was at least one cabinet containing emergency prescriptions and drugs.



The sickbay was equipped with three biobeds. A series of medical displays located at the bedhead indicated the severity of the patient's condition.

Specialist medical equipment was positioned throughout the facility to allow the resident physician to make an immediate diagnosis of medical conditions.

A large console spanned the length of one of the walls in sickbay. From here Dr. Bashir could retrieve information from his medical database, analyze sensor findings, and communicate with the bridge.



Briefing: U.S.S. DEFIANT NX-74205

U.S.S. DEFIANT NX-74205

Dorsal View



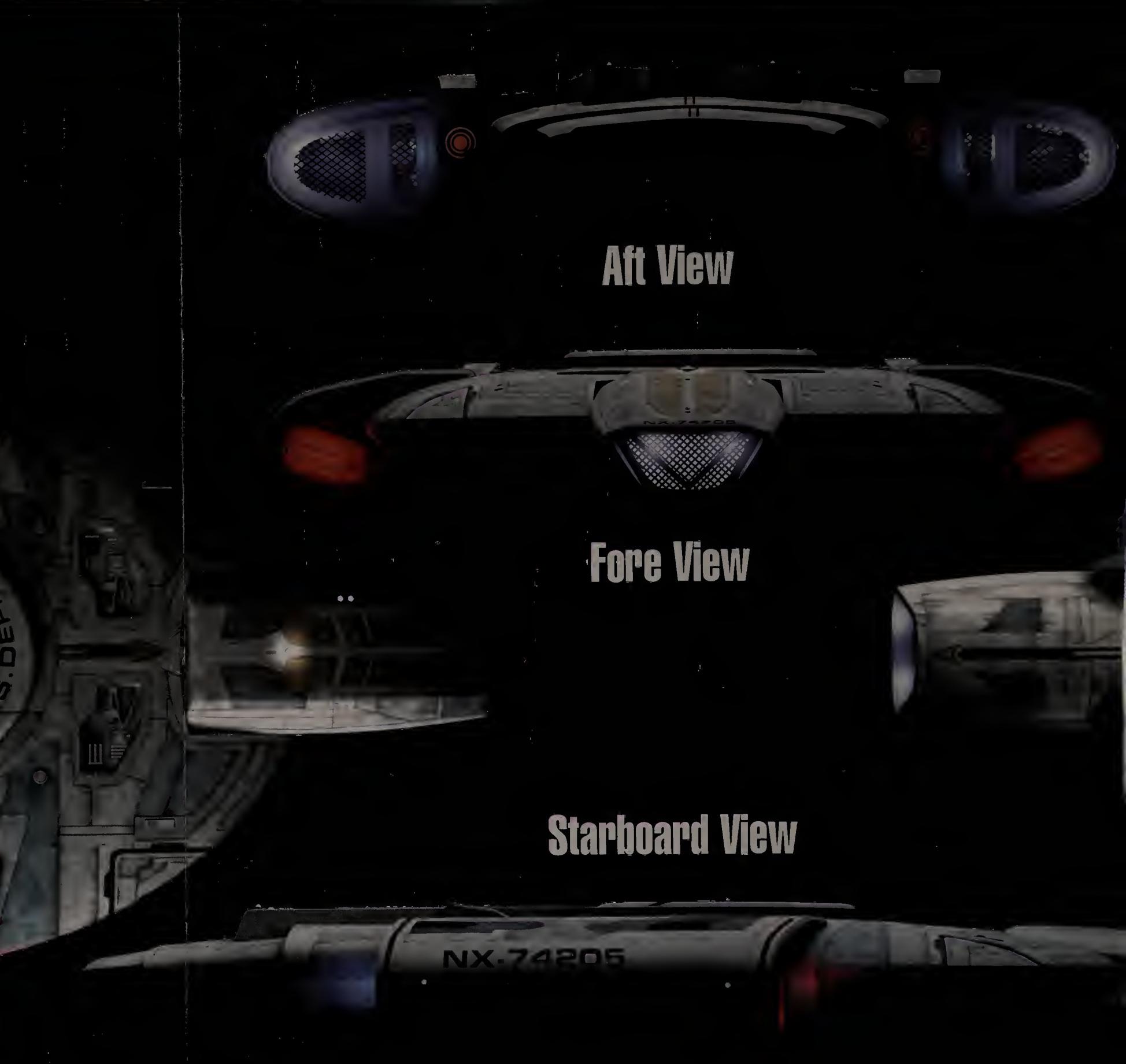
Aft View



Fore View



Starboard View



U.S.S. DEFIANT NX-74205

Ventral View



Transport Systems

Fast movement around the *U.S.S. Defiant NX-74205* was facilitated by several internal transport systems.

For a ship the size of the *U.S.S. Defiant NX-74205*, the turbolift network was the most expedient way of moving between sections of the ship. The *Defiant's* turbolift system worked along the same principles as similar networks on other Starfleet vessels; the cars moved horizontally and vertically, and the entire system was managed by computer to insure that the numerous cars did not collide with one another.

Compact efficiency

The turbolift cars on the *Defiant* were reduced in size and function compared to those on larger Starfleet ships. The *Defiant* units had space for only two or three human adults, and the sides of the cars were fitted with safety rails. Inside the car, a simple graphic illustration displayed the ship's entire turbolift system, including the stops. A manual control, that could operate the doors during a power failure was visible in a recessed portion of the car wall.

There were a number of turbolift shafts along the length of the *Defiant*. Four shafts extended from deck 1 through the entire ship to deck 4, and decks 2 and 3 offered nine turbolift entry points. There was only one horizontal turboshaft, located on deck 3 – the longest deck. Virtually every turbolift journey on the ship flowed through deck 3. A turbolift trip from the torpedo launcher on deck 4 to the torpedo magazine room at the other end of the deck necessitated a detour up through deck 3 before completing the trip back down on deck 4. Though indirect, the turbolift was faster than walking and the diversion was barely noticeable.

The turbolift facility was a luxury that the *Defiant* could not

always afford, however. If power was needed elsewhere crew members had to move around the ship using corridors, ladders, and, if need be, Jefferies tubes.

Access all areas

The main Jefferies tube vertically traversed the *Defiant's* mid-point. It featured a simple metal ladder that accessed every deck on board the ship; the bottom was accessed from the aft cargo bay, where the shuttlepods were docked. Jefferies tubes were also installed underneath some of the horizontal decking. Again, this provided a way to gain access to all the ship's systems.

Another way to move around the *Defiant* was via its two transporter rooms. One was

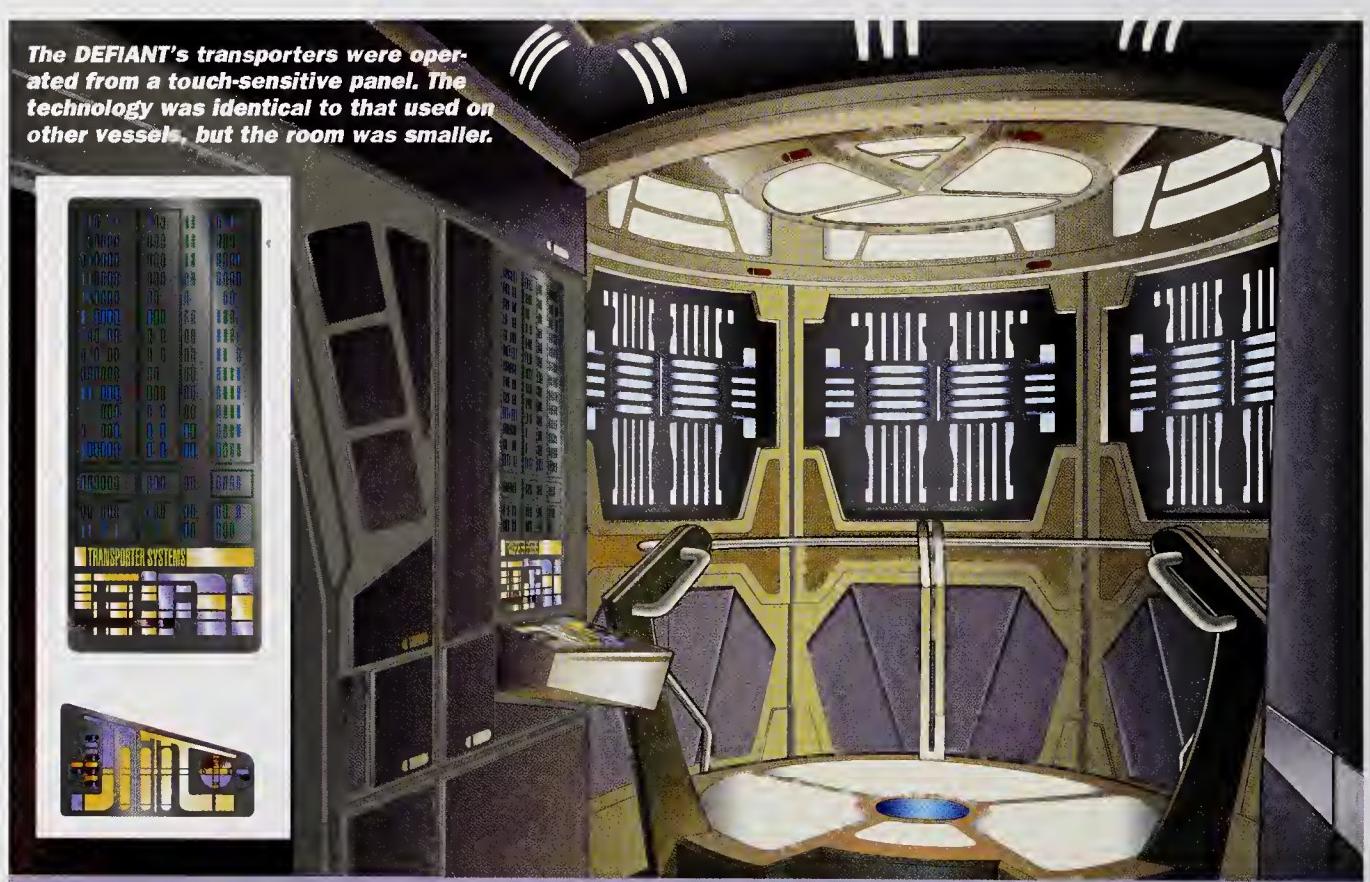
located between the bridge and main engineering on deck 1, and the other, on deck 2, was in the forward section on the starboard side.

The transporter was a 45 percent scaled-down version of the standard buffer tank and molecular imaging scanners found on larger starships. It was powered by an impulse system EPS tap, and was shielded from EM pulses by a duranium jacket. For added protection, the transporter emitters on the hull were armored with an electroporous cover.



The turbolift car was smaller than those found on other Starfleet vessels and could accommodate only two or three personnel.

The DEFIANT's transporters were operated from a touch-sensitive panel. The technology was identical to that used on other vessels, but the room was smaller.



The U.S.S. DEFIENT NX-74205 had two small transporter rooms for crew personnel. The transport platforms were smaller than on most ships, but were nonetheless efficient.

Crew Quarters



Crew quarters

The crew of the U.S.S. *Defiant* NX-74205 were housed within 22 main cabins located on decks 1 and 2. The rooms were spartan and cramped, and contained a bunkbed sleeping unit. The rooms were not ensuite, and wash facilities were located throughout the decks where the quarters were located. Higher-ranking officers may have had such luxuries as a replicator and a work station in their room, but for the majority communal living was the norm, with meals consumed in the mess hall and rooms shared between crew members.

Briefing: U.S.S. DEFIANT NX-74205

Dorsal View



Fore View



Aft View



Starboard View



Shuttlepod

The *U.S.S. Defiant NX-74205's* shuttlepods were much more aerodynamic and compact than other Starfleet shuttles. They were barely large enough to accommodate six passengers and, like the *Defiant* itself, they were not designed for comfort.

The *U.S.S. Defiant NX-74205* could carry a total of four shuttlepods, each one measuring 4.5 meters long by 3.1 meters wide by 1.8 meters high. Each shuttle was designed for a maximum of six people, with two operating the controls of the craft and four passengers. The shuttlepods were limited to impulse speeds, but could travel at faster-than-light velocity if they were released at warp.

Mission-capable

This type of craft was not intended to be used for extended missions because of the limited facilities it possessed, but was capable of entering a planet's atmosphere and landing on the surface, making it ideal



The shuttlepods were useful for short-range missions but lacked the facilities for longer-haul, warp-based missions.

for transfer to a planet surface or between ships, or emergency evacuations.

These shuttlepods had a compact and aerodynamic design. They were basically rectangular with the engines located at the rear. They had limited phaser armaments, but could be adapted to hold a larger arsenal if required.

Each shuttle had three doors, two gullwing doors on each side of the cockpit and one large door at the rear of the ship, which was hinged at the top. The cockpit itself was cramped but well equipped with sensors and subspace communications arrays. The sensors could be blocked by some poly-metallic materials, and thermal radiation could interfere with communications.

Shuttlecraft CHAFFEE

In addition to the sublight shuttlepods, the *U.S.S. Defiant NX-74205* also carried the Type-10, warp capable auxiliary craft, the *Chaffee*.



TYPE-10 SHUTTLE SPECIFICATIONS

Type: Multi-role shuttle, based largely on the Type-6 design. Its warp coil assemblies were modeled on the *Defiant* engine pods with standard Type-6 RCS thrusters.

Defenses: Phaser emitter, micro-torpedo launchers, shields, and signal jamming devices.

Length: 9.64 meters

Width: 5.82 meters

Height: 3.35 meters

Location: Deck 3; shuttle passes through a hole in deck 4 to exit.

The shuttlecraft *CHAFFEE* was a valuable addition to the ship complement of the *U.S.S. DEFANT NX-74205*. As a Type-10 shuttle it was equipped with a limited arsenal of weapons, including a phaser emitter and a micro-torpedo launcher. It was capable of warp flight, but its cramped interior made it impractical for long-range missions.

Three shuttlebays were located on deck 3 of the *U.S.S. Defiant*, with bays 1 and 2 situated at the rear port and starboard sides of the deck. The storage facility included an aft maintenance bay and split launch doors that could be protected with a forcefield. The shuttlepods could be stored within these areas, or in the nearby cargo bays. The shuttlecraft *Chaffee*, a Type-10 class shuttlecraft specially assigned to the *Defiant*, was permanently located within its launch area in the center of the main hull.

Ship schematics

The *Chaffee* could accommodate a crew of four and it was equipped with both impulse and warp drive systems. The vessel weighed 19.73 metric tonnes, which was heavier than the average shuttle because of its larger warp coil assembly.

When the *Chaffee* was required for a mission, twin doors opened within a circular hatch on the underside of the *Defiant*'s main hull; the small craft was capable of

descending through the opening under its own power, and then it moved away from the main ship with all control directed to its internal systems.

The *Chaffee* was equipped with a more compressed version of the onboard computer system found on the *Danube*-class runabouts, and was divided into five polled processor segments for optimum decision-making. Various peripheral and upgrade slots had been installed in anticipation of bio-neural gel packs which were being developed at this time.

External shape

The *Chaffee* was capable of entering planetary atmospheres and was equipped with both fixed and deployable surface pads. The equipment common to auxiliary craft such as formation lights, emergency beacons, transporter, pressure suits, and surface survival packs, were all present in this design.

Within the vessel, various systems could be monitored and controlled from the rear

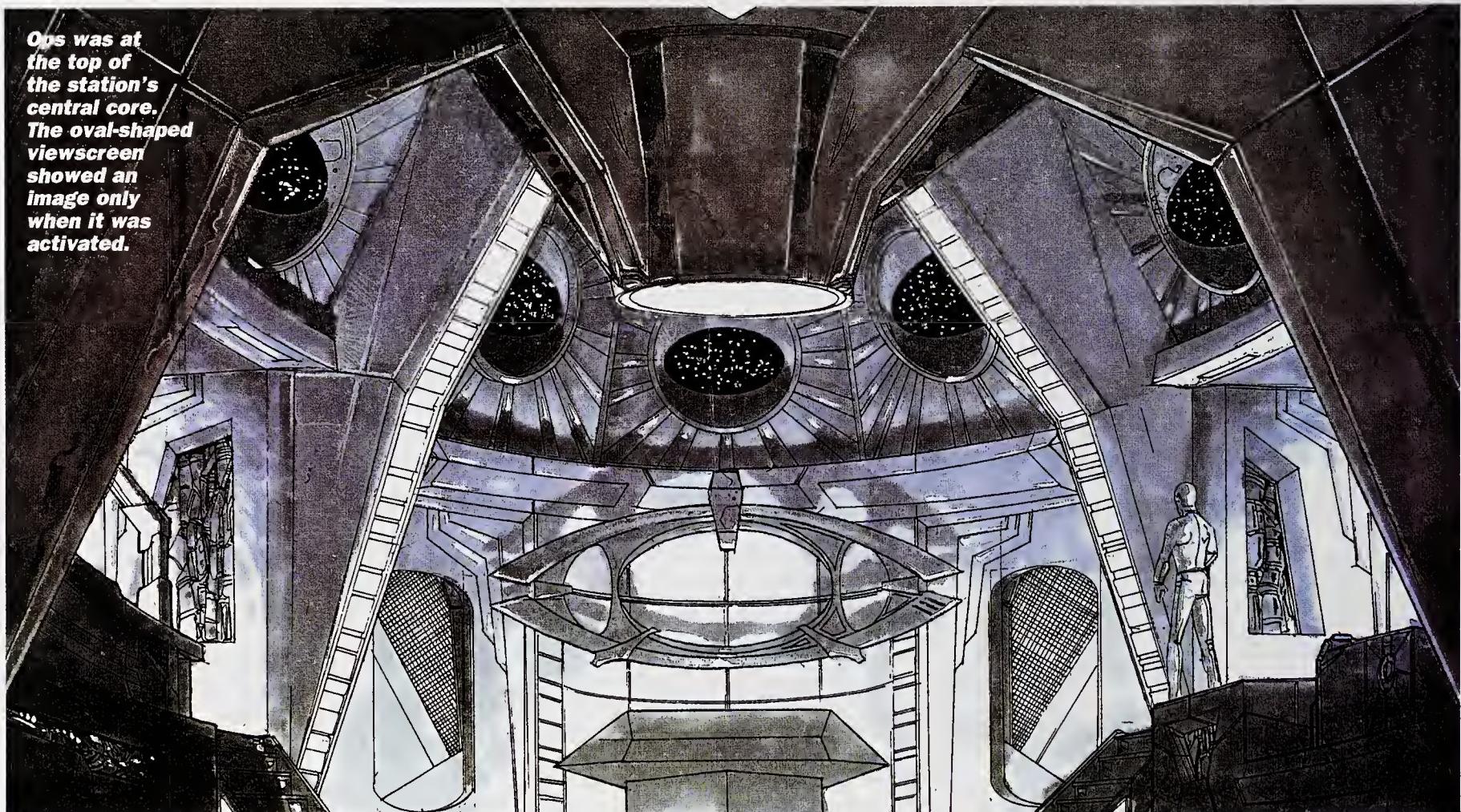
console, including audio communication, primary and secondary navigational systems, shields, ship's status, scanners, and the primary power grid.

The exterior design of the shuttlepod shared some similarities with the *Defiant* in that the warp nacelles were enclosed within the main body. A small sensor array was situated within a cut-out section at the bow, beneath the large tinted cockpit canopy at the front of the ship, which glowed blue when active. To aid identification of the ship, there was a single white flashing navigation light built into the leading edge of the prow, which was activated during flight and signified the vessel was operational. The port and starboard underside ledges formed two landing skids, on which the ship could gently lower itself during landing, allowing easy exit from the vessel, even in hostile environments.

The vessel was named for the astronaut Roger Chaffee, a space travel pioneer in the 20th century, and was a valuable addition to the *Defiant*.

Designing DEEP SPACE NINE

Production designer Herman Zimmerman looks back on the challenge of creating a convincing alien environment for the interiors of the *Deep Space Nine* station.



From the beginning, Rick Berman made it clear that *Deep Space Nine* should be a bizarre and alien place that was as different than the *U.S.S. Enterprise NCC-1701-D* as possible. Beyond that, production designer Herman Zimmerman remembers, the art department had three empty sound stages and a blank piece of paper. Building sets that would last seven years would be a major undertaking, but before work could begin Herman had to have some idea of what the station should look like.

It took about two months to design the exterior of *Deep Space Nine*, and along the way the producers clarified their ideas about its nature. This delayed the start of work on the sets, but once the basic layout of the exterior was in place Herman knew far more about the shape and location of the places he had to

build. "The exterior design drove the interior design. Obviously the circular Promenade came directly from the shape of the station's core. And now we knew where everything was; we knew the living quarters were on the center ring, and the center ring was higher than the cargo ring so that when you looked out the windows you wouldn't see the rest of the station, which was important for a TV show because we didn't have to show the station out the window in every shot."

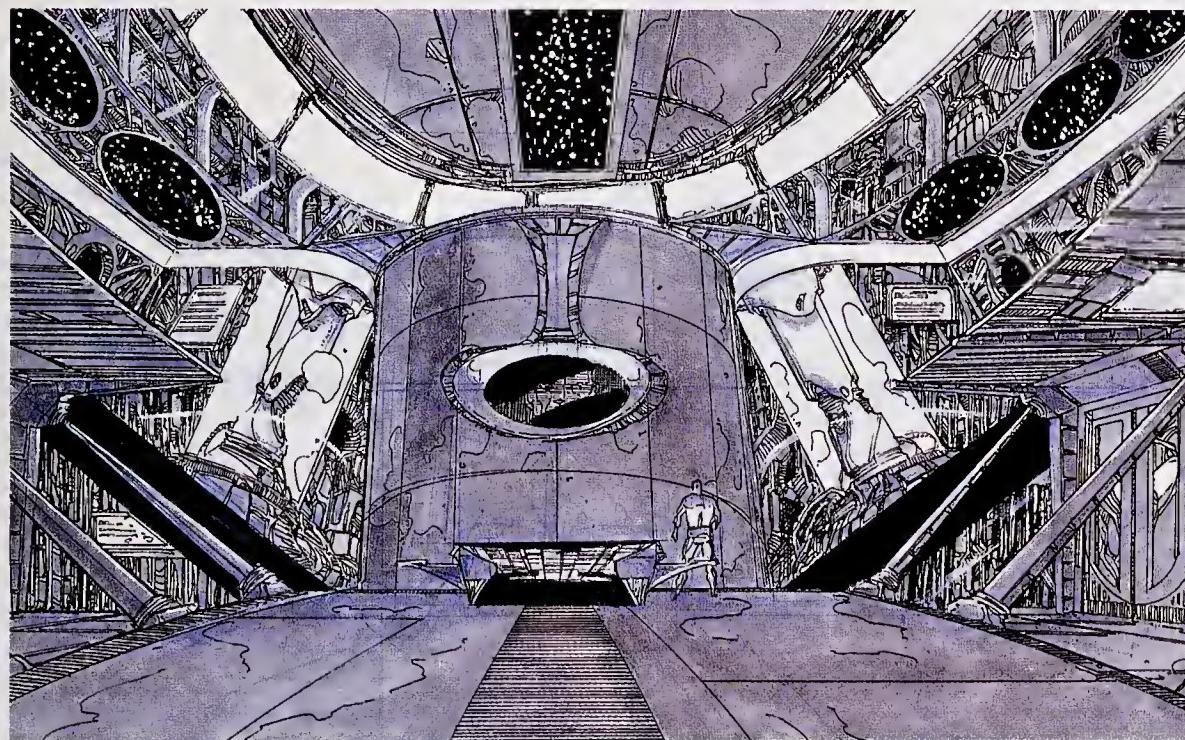
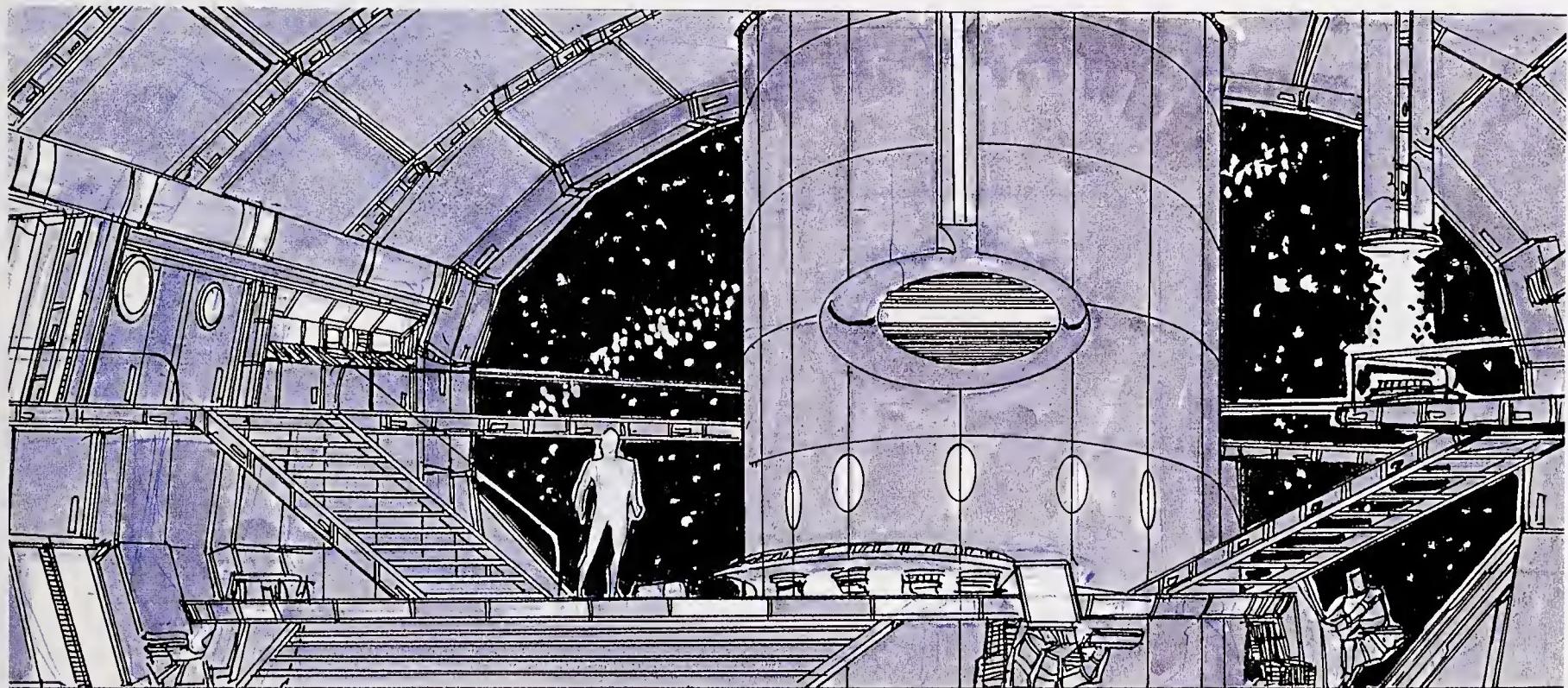
Cardassian design

While the team were working on the exterior, Herman had also made some important decisions about Cardassian design. "Somewhere along the line," he remembers, "we came up with some design criteria: Cardassians like things in sets of threes; they like

trapezoids rather than squares or rectangles; and they like ovals rather than circles. Those were arbitrary design rules on our part, but by having them in mind we were able to come up with a fresh design that had unity."

This gave the art department an all-important architectural style that could be applied to all of the sets. It also provided Herman with the rules he needed to design modular elements that could be used throughout the station. "We made a number of generic things that we were able to put together in different ways that gave the station a sense of unity. That also makes sense from a science fiction point of view – if you were building anything in space you would try to minimize the number of individual custom parts that you had to make."

One of the reasons Herman decided that



Cardassian architects would favor groups of three is that human architecture is traditionally based on ideas of symmetry. "Most of us have that bilateral symmetry built into our design eyes," he explains. "We have a sense that columns should be spaced regularly and the right and left sides of the picture are generally mirrors of each other. In the case of *Deep Space Nine*, we were avoiding that to make it more bizarre, and more alien."

However, he adds that it was important to make sure that the designs weren't too alien, otherwise there was a danger they would

confuse the audience. "You can't design something that has never existed without dealing with the familiar, otherwise people won't know that this is a door or a window. In the case of the Operations Center, for example, it was really a challenge for the designers to come up with consoles that weren't the ordinary kind of thing. As a matter of fact, we literally couldn't build some of Ricardo Delgado's drawings; they were too bizarre!"

Ops was probably the most important set in the history of *Deep Space Nine* since it was the equivalent of a starship's bridge. Herman

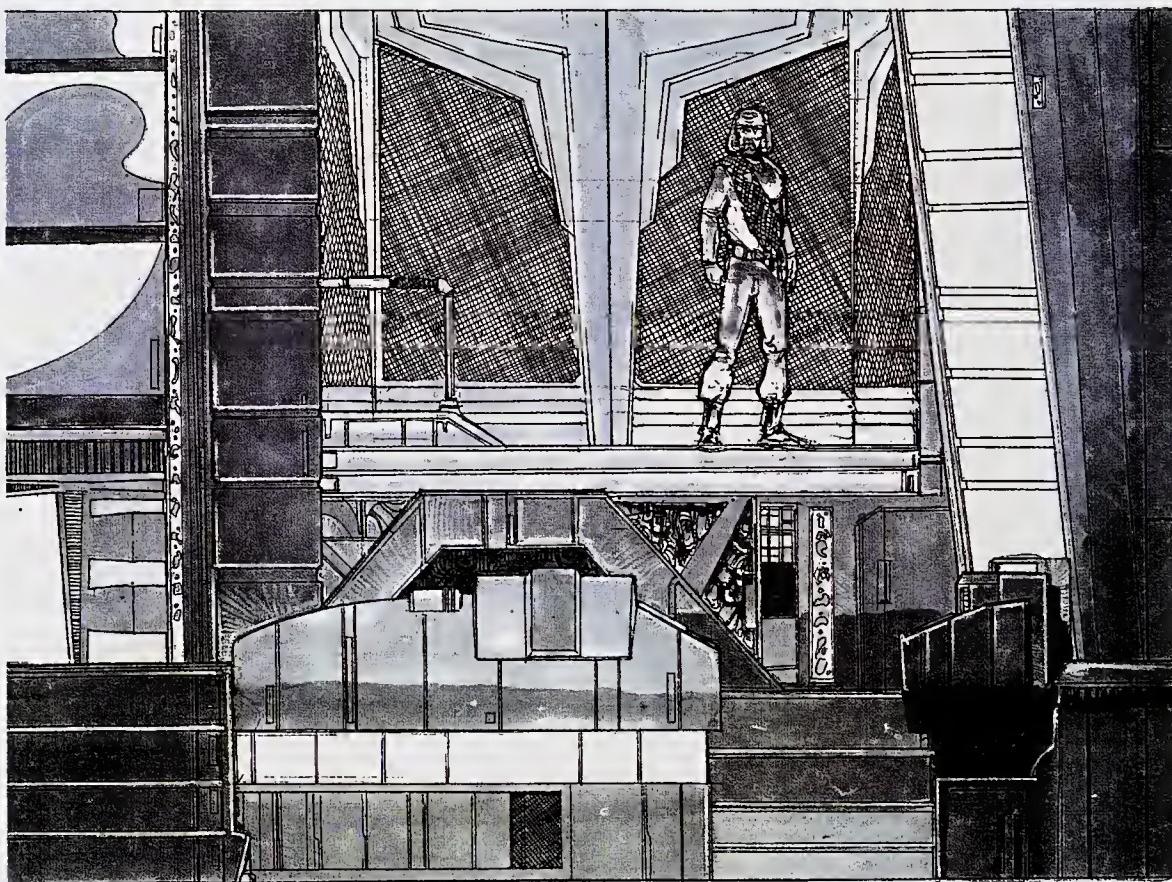
Evolving designs

These early Ricardo Delgado concepts for Ops are on multiple levels and have a central table, but are radically different than the finished set.

began the design process by producing reams of sketches, many of which were quickly rejected. However, he says that this is an important part of the design process. "You might find elements in any one of those sketches that were eventually used in the final design. I had some fairly bizarre things that I was working on for Ops but I talked myself out of them because I realized they would be too difficult for the shooting company to handle."

The design for Ops was driven by several different things. The script made it clear it was on several different levels, with the commander's office at the highest level at the back of the room. "It's like the CEO of a large corporation. He had a big office at the top of the stairs and he could come out of his door and command the room from a position of dominance. Remember, this was built by Cardassians, not by Starfleet, so there was this sort of 'kingly' approach to the way the space was used."

Behind the Scenes



Different levels

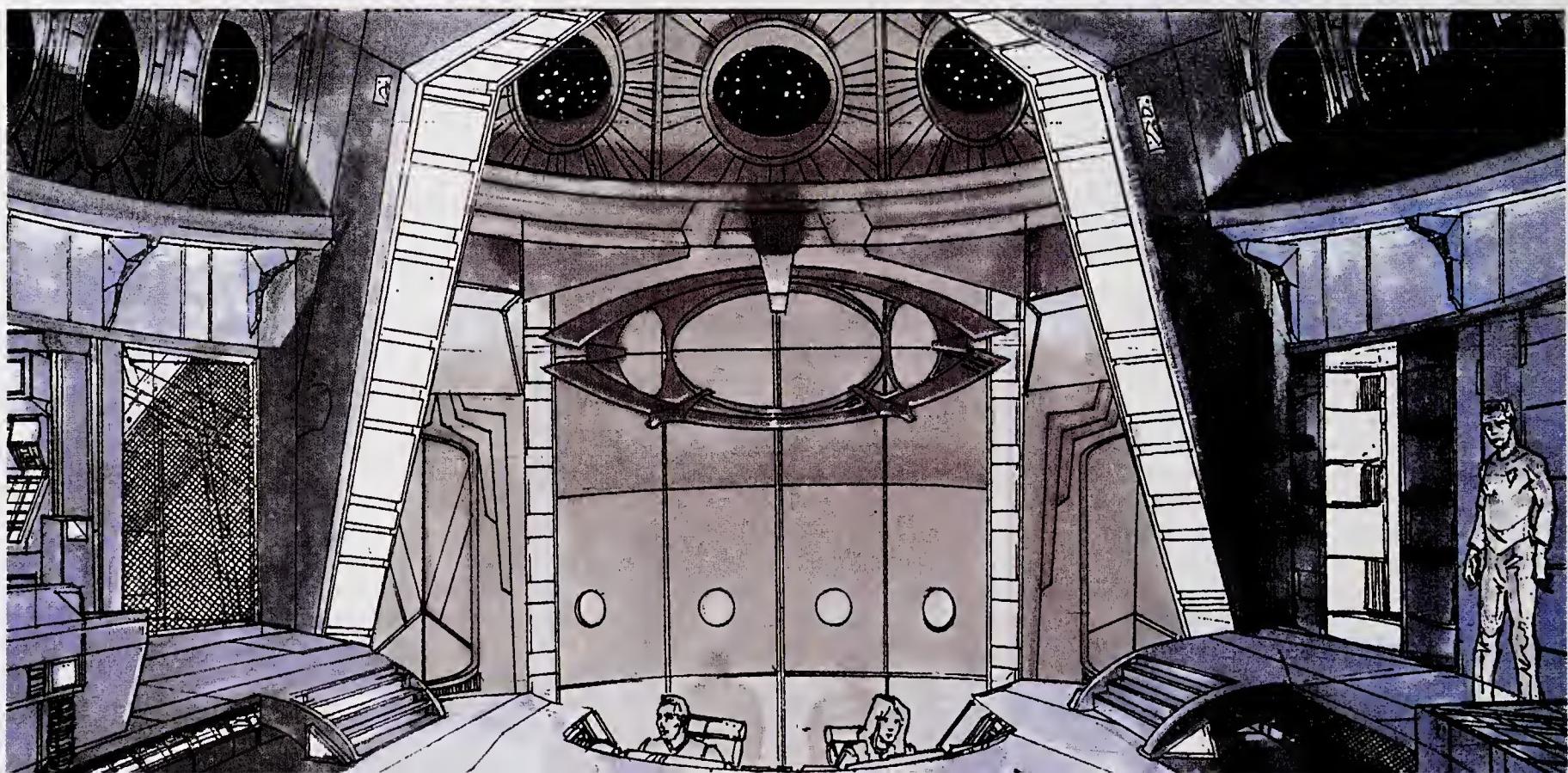
The height of the various levels in Ops was driven by some practical realities. The upper level needed to be four feet off the ground to accommodate working turbolifts, and the pit had to be built in the six-foot-deep space below the floor.

The art department also knew that Ops would be served by two turbolifts. In order to make them different than the elevators on the *Enterprise*, Herman decided that they wouldn't have doors but would be open platforms. "We did an elliptical planned turbolift rather than a round one or a square one, so it was a shape we hadn't seen. Of course, we didn't really move the turbolifts that were on the Promenade or in the corridors, but we did move the two that were in the Operations Center. The top of the elevator would be flush with the floor, then, when the turbolift came up, you'd walk out and it would go back down."

Different levels

This simple decision had major repercussions for the rest of the set. Herman needed a 10-foot space to accommodate the turbolift car and the machinery that was needed to move it. The stage only had a six foot basement, so part of the set needed to be raised another four feet off the ground. This established the height of the upper level, which also housed the science and tactical stations and the doors to Sisko's office.

Ops also needed an area where the crew could work together, so it was decided to put a table in the center that could be used for conferences. "What's interesting about that table," Herman smiles, "is that I did a rough design and I gave it to, I think, Joe Hodges, who interpreted it a little bit differently. Then when we went to build it there was a problem getting material that was the right size, so it shrunk. It turned out to be quite a nice table



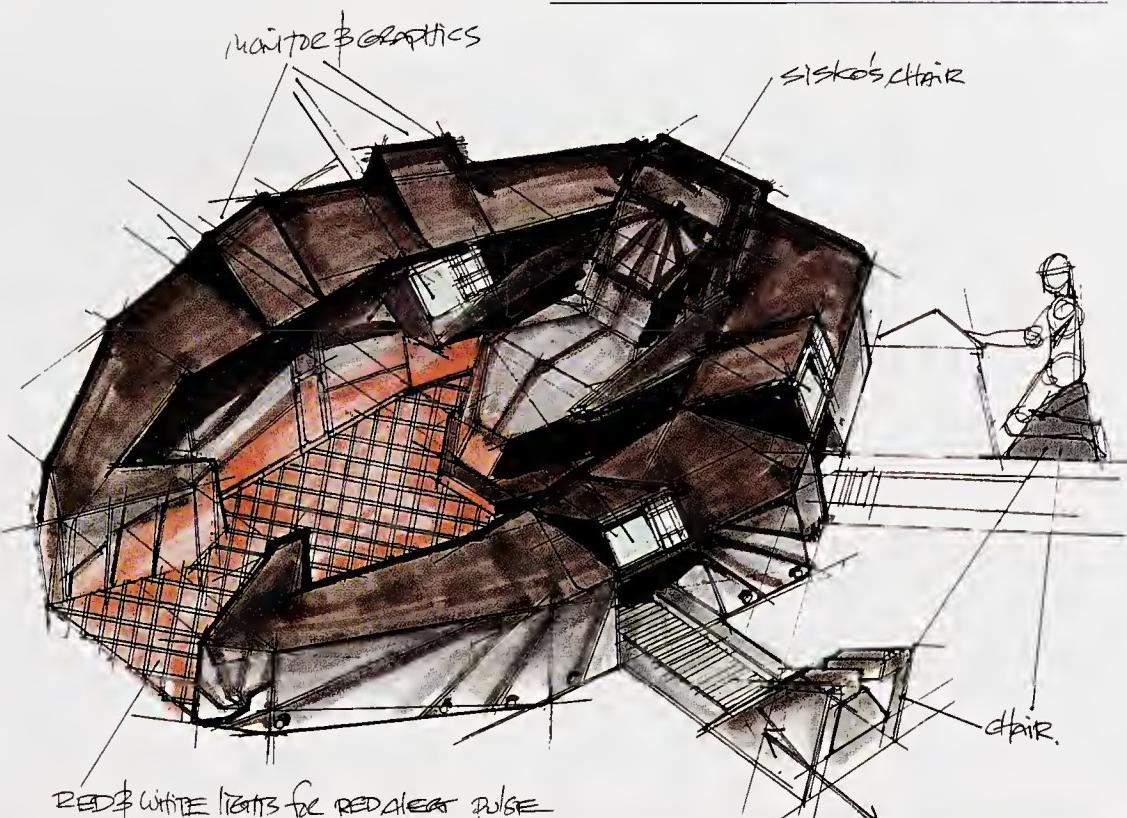
but it wasn't the table I'd intended it to be. Years later, I reworked it to what I really had wanted in the beginning, and it became the navigation table on the Son'a ship in *STAR TREK: INSURRECTION*."

New ideas

Then, at the very front of the set, Herman created a pit that housed the station's computer core and allowed Chief O'Brien to literally clamber into the station's innards. Herman was also very pleased with the viewscreen, which showed an image only when it was activated; the rest of the time it was just an empty ring that you could see through.

One of the most important things about any set for a television series or a movie is that the cameras have to be able to move around it in order to shoot different angles. Multi-levelled sets such as Ops can cause particular problems, since cameras can't easily be positioned on stairs. However, Herman had more than enough experience to know how to work around any potential problems.

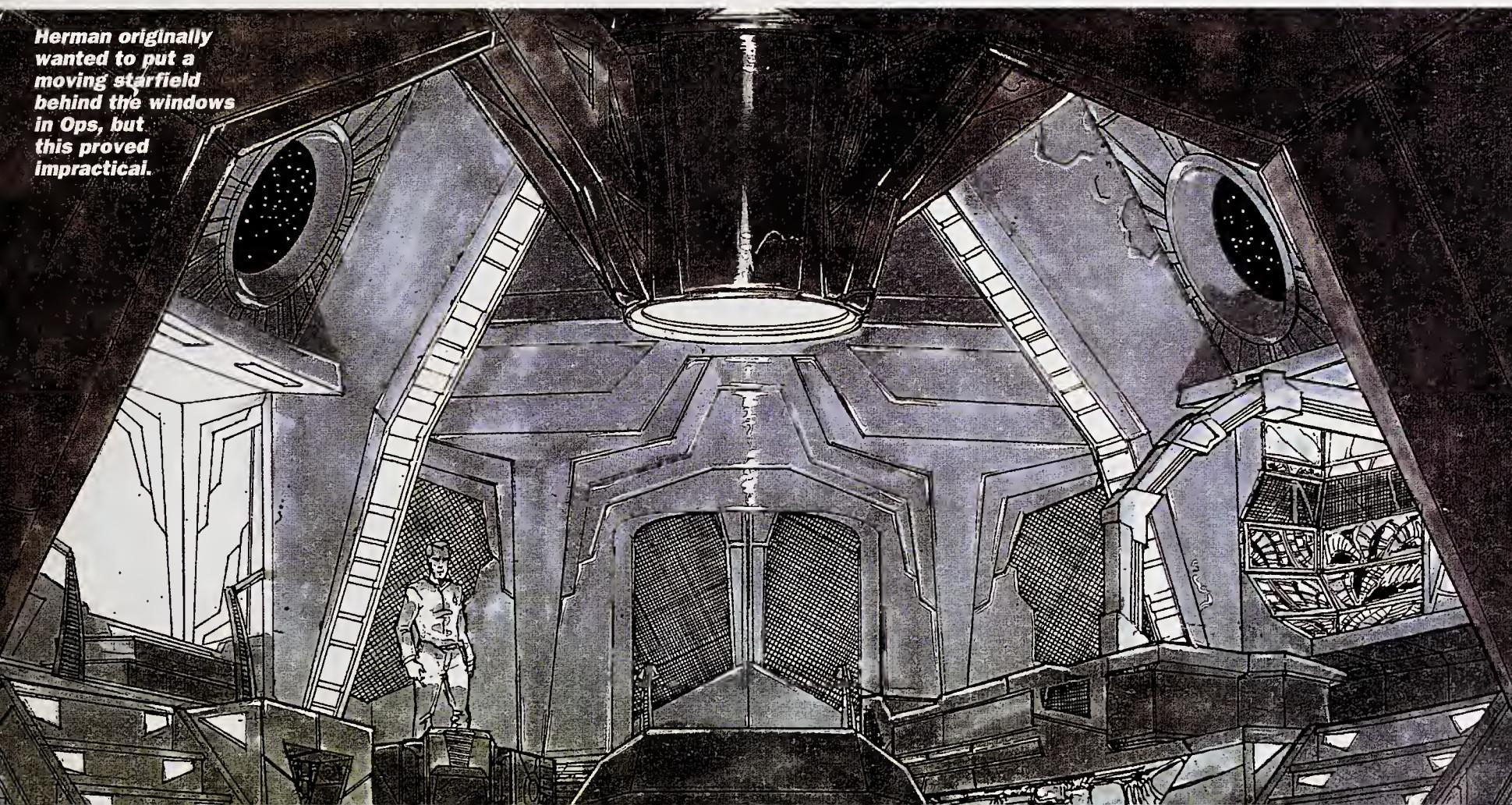
"I had four huge light columns; everything around those could be removed other than the platforms themselves, so the cameras could get anywhere they wanted to. It was also a big enough set that with the right kind of camera equipment you really only had to remove the viewscreen wall or the back wall of the

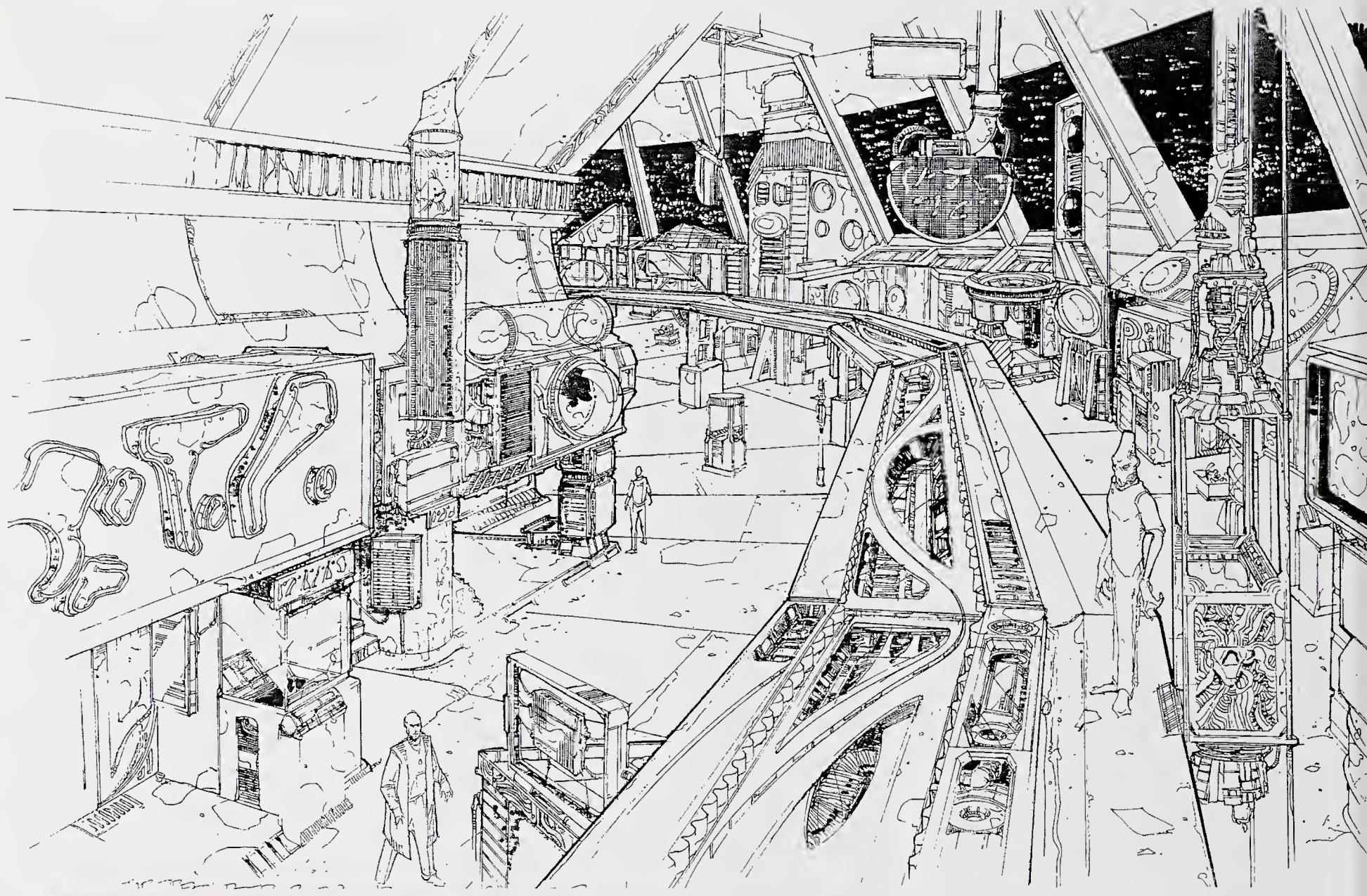


Bizarre ideas

Ricardo Delgado produced several concepts for the consoles in Ops, some of which were literally too bizarre to be built on a television budget. With some changes, the basic shape of this station was used for the consoles on the upper level.

Herman originally wanted to put a moving starfield behind the windows in Ops, but this proved impractical.

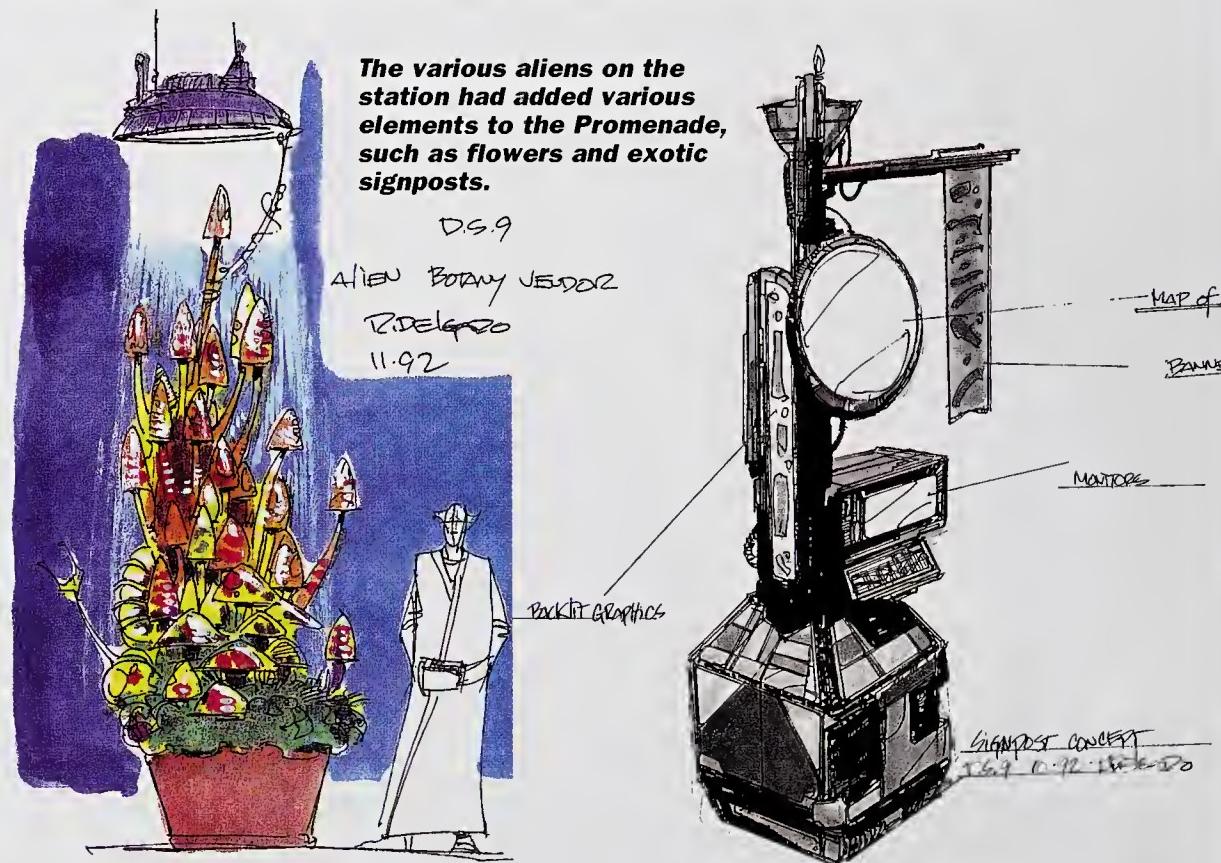




The Promenade

Deep Space Nine's main Promenade was actually made up of several different sets such as Quark's and the infirmary, which were linked together in one continuous environment. It was one of the largest sets in television history; in fact, it was so large that the pieces had to be built on another stage and then assembled on Stage 17. The 80-foot radius meant that its outer walls would have been outside the sound stage.

This early Ricardo Delgado drawing is suitably alien, but lacks many of the distinctive Cardassian design elements that were so important to the look of the station.

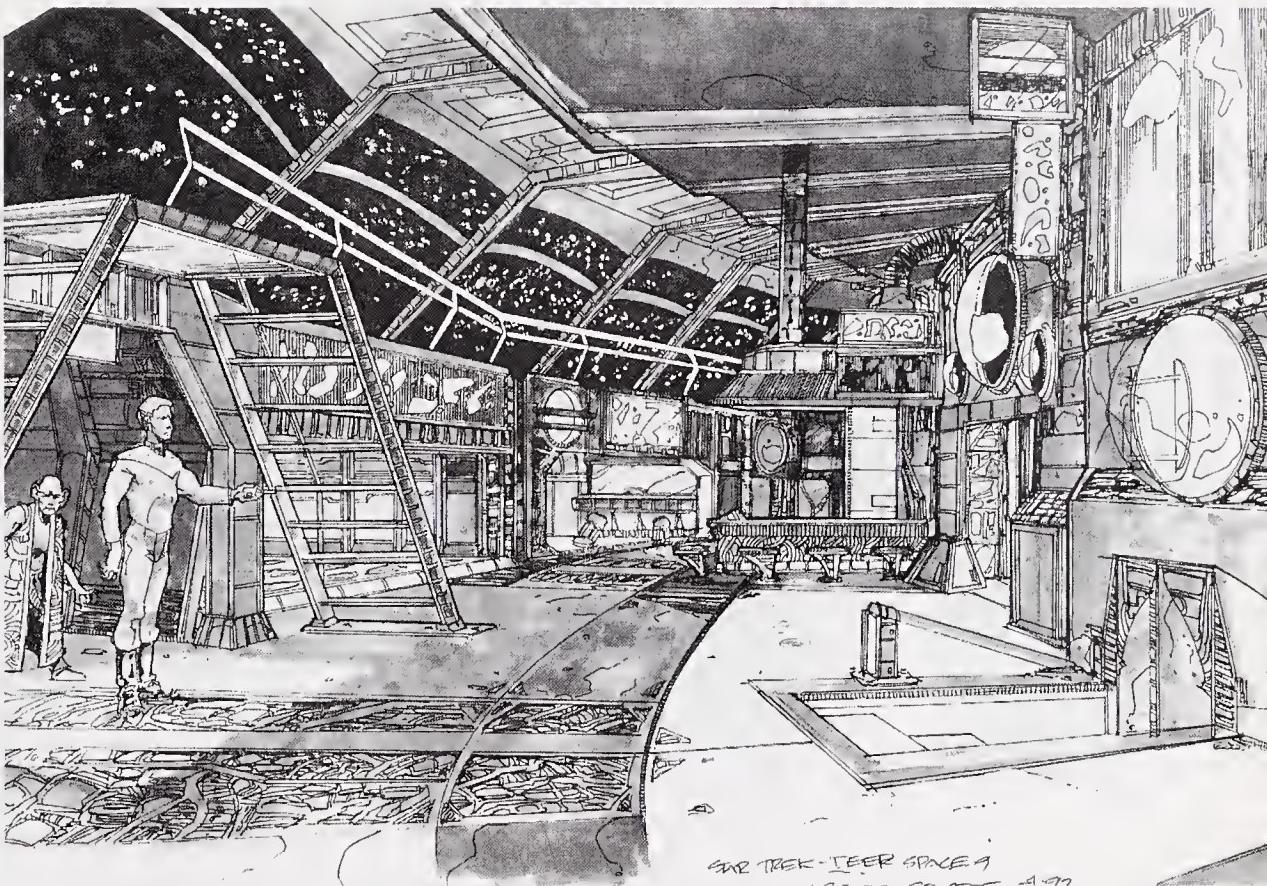


Behind the Scenes



Jim Martin came up with this concept for an alien ATM machine that could be found on the Promenade.

RICARDO DELGADO



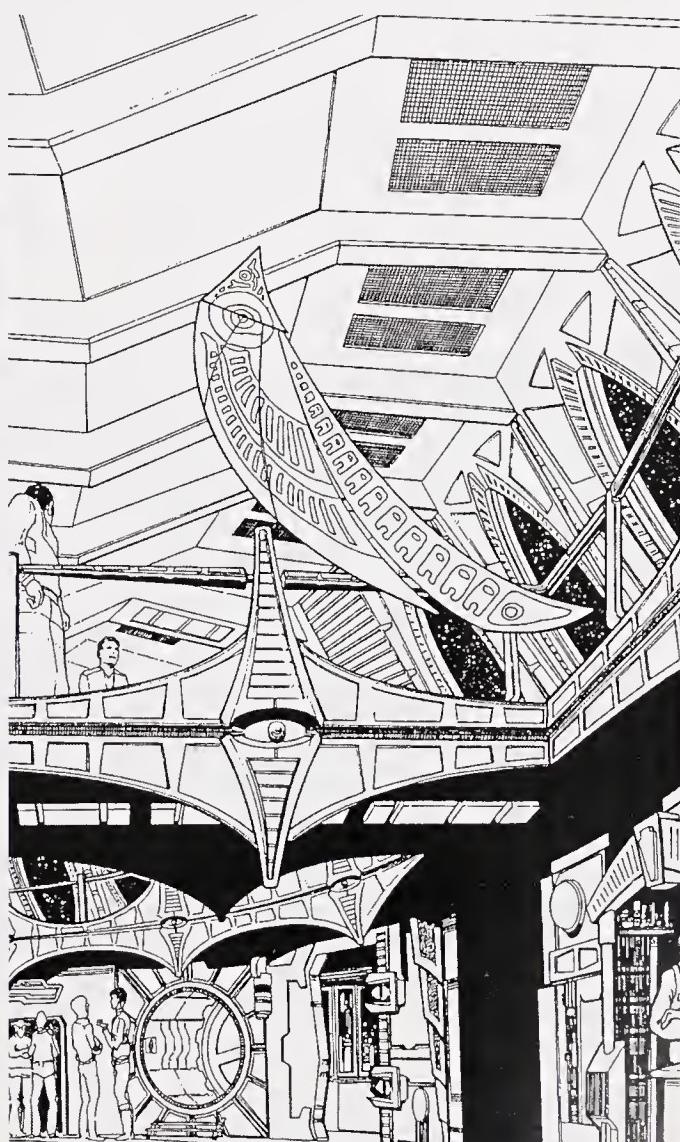
Because the Promenade was circular, it was impossible to see either end of it. The upper walkway soon became an important part of the design, but there simply wasn't enough money to build it during the pilot and it wasn't built until the end of the first year.

This Jim Martin drawing shows the almost final version of the Promenade, complete with several architectural elements that reflect the design of the station's exterior.

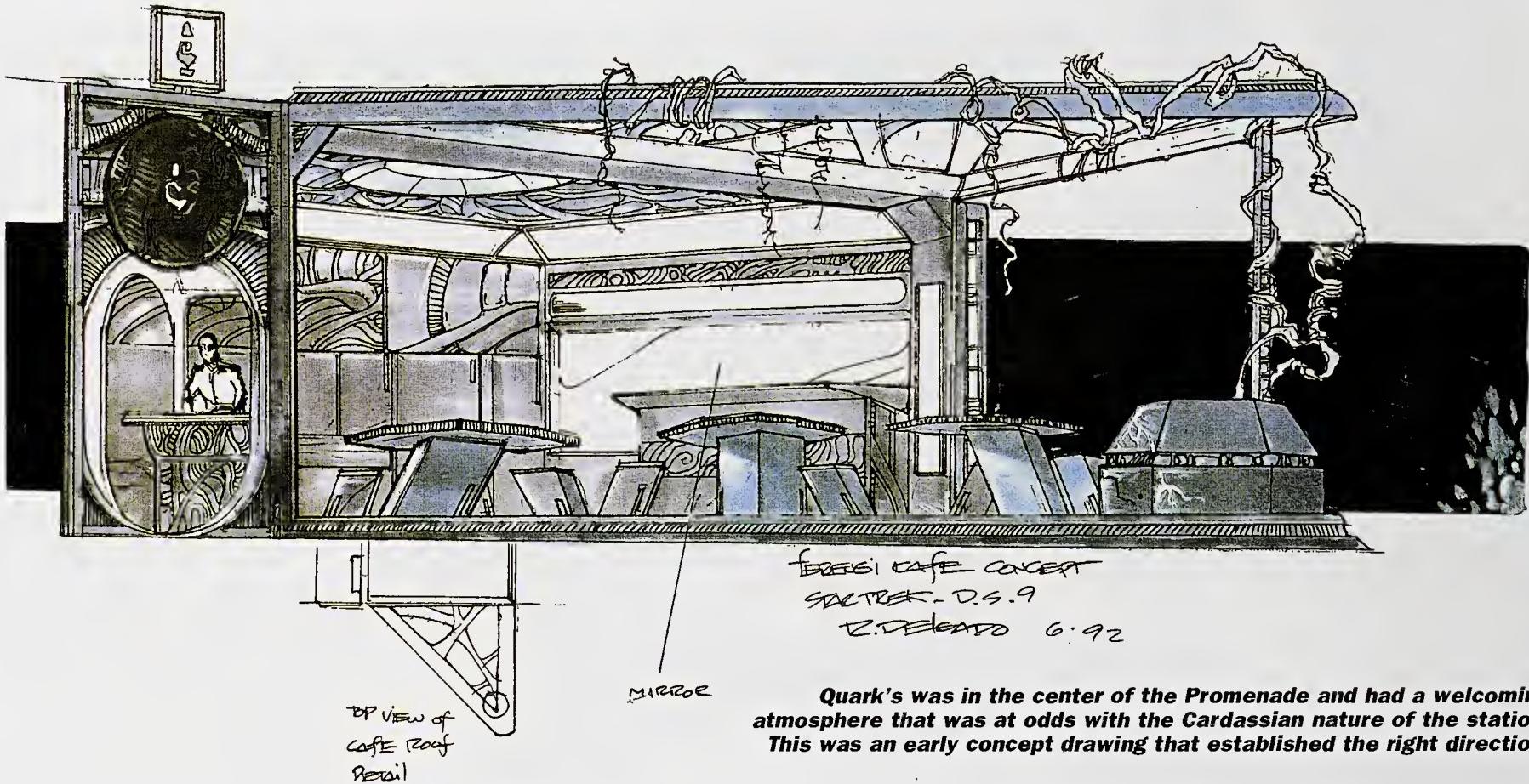
A copy of this coelacanth sign can be seen at the STAR TREK Experience in Las Vegas.



The Promenade actually featured two other restaurants that competed with Quark's – a replicator station and a Klingon restaurant.



Behind the Scenes



captain's office to get access to anywhere."

Most of the series' other locations were on the enormous Promenade set, which filled Paramount's Stage 17. "The Promenade is like a Western street. You have the infirmary; the doc was always important in the Westerns. You have the sheriff's office with Odo and his security team. You had the bar, obviously. You also had a couple of restaurants. We saw a Klingon restaurant every once in a while. We had an automat kind of restaurant, where a replicator would deliver food to you. You had the schoolroom. And the temple, which was basically the church. So you had all the elements you'd have in a frontier town. And *Deep Space Nine* is a frontier kind of place, except it's a frontier in space."

Circular space

In theory, the Promenade was a circular area that filled the level of the station below Ops. In practice, the team only built a 'small' section of the circle; even so this was one of the largest sets ever constructed for a television series. Because Quark's was in the center, Herman explains that we never actually saw all of it. "The idea was that Quark's was completely circular, all the kitchens, storage and mechanisms for running the holosuites were on the other side of the circle."

The rest of the locations were on the outer edge of the set and each had a very distinct doorway so the audience would instantly

know where they were headed. This was also logical, because the Promenade was home to all types of creatures. "We were dealing with alien cultures that occupy part of the station, so they have added various things. The station is grim in a way – the colors are dark, and it's very militaristic; that's the Cardassian influence. Then, laid on top of that, we had to try to bring up the gaiety of the Ferengi – the mercenary, neon kind of 'come on in, boys, and have a good time' at Quark's. We also had to realize the feel of the Bajoran temple. One of the other things we had was a coelacanth sign that was very popular."

Planning for the future

The Promenade also featured several unassigned doorways that could lead to any shop that was called for in the scripts. Herman was slightly disappointed that some of these doorways actually opened on to blank walls. "I would have liked to have put the Promenade on stage 18," he says, "because it is bigger; if I'd had that extra 10 feet, many of the shops off the Promenade would have been right there. As it was, many of those things had to be on other stages. We had one swing set area that was changed all the time, it was the tailor's shop, and the schoolroom, and the laboratory."

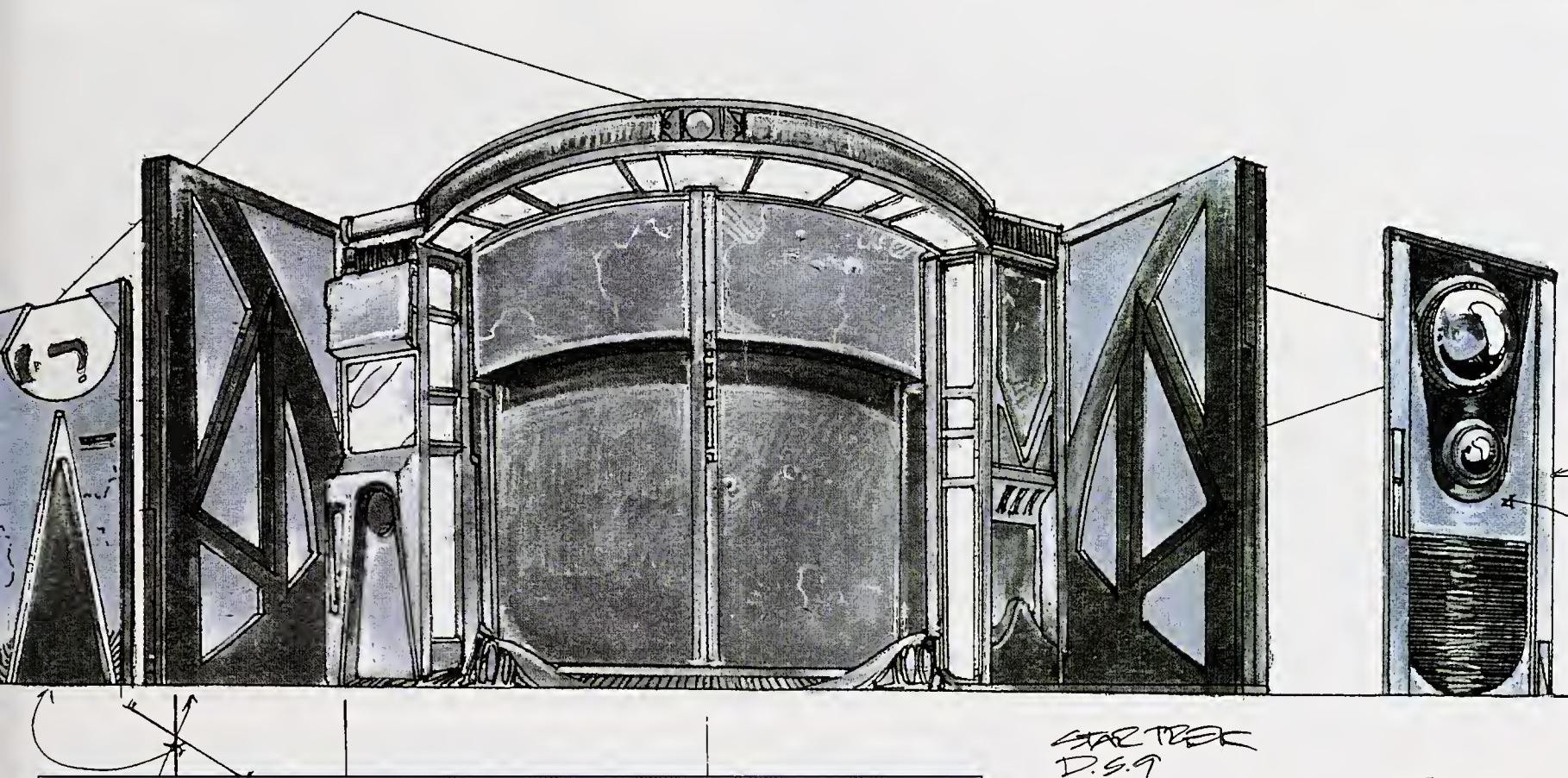
As with Ops, the Promenade was on more than one level and had an enormous walkway that ran around the top. The design of the

upper levels and ceiling was influenced by a Russian air terminal that Herman discovered while he was looking for suitable architectural references. Because the art department's budget was used up during the pilot, this upper level wasn't actually built until the hiatus between the first and second seasons.

Sense of reality

One of the most extraordinary things about the Promenade was that it was a completely enclosed environment and you could walk out of the infirmary, into Quark's before heading off to visit Odo in the security office. Along your way there would be nothing to break the illusion that you were on a space station. This is quite extraordinary, because television sets are rarely connected to one another, and rarely have ceilings. This is largely because the cameramen need to light the sets by suspending lights from above. In *STAR TREK*, however, as far as possible the lights are built into the sets. "We're doing science fiction," Herman says. "We're not doing living rooms, where you accept that if you look up all you would see is a flat ceiling. So we try to design interesting beams and grilles and ceiling architecture so that the ceiling is not boring."

On occasion, this can cause problems. Television sets need far more light than normal rooms, and sometimes that light has to come from above. When it came to the corridors the art department designed for *Deep Space Nine*,



Unique doors

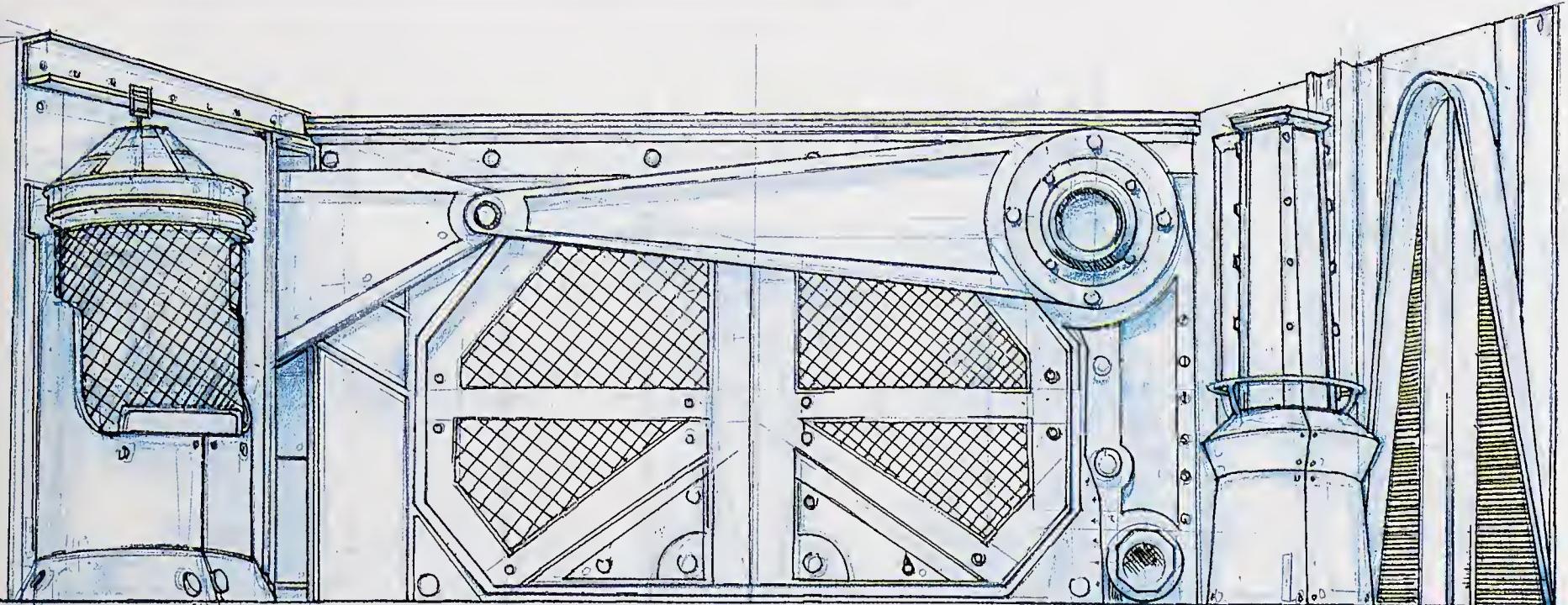
Herman gave each of the locations off the Promenade a different doorway so that they had a distinct identity. Some of the doors led to familiar places such as Odo's office, but others were unassigned and could be used for any stores that were called for in the scripts.

STAR TREK
D.S.9

PROMENADE STORE FRONT CONCEPT

R. DE LA CADO

6.92



STAR TREK - DEEP SPACE 9

Jail CONCEPT

53

R. DELACADO

6.92

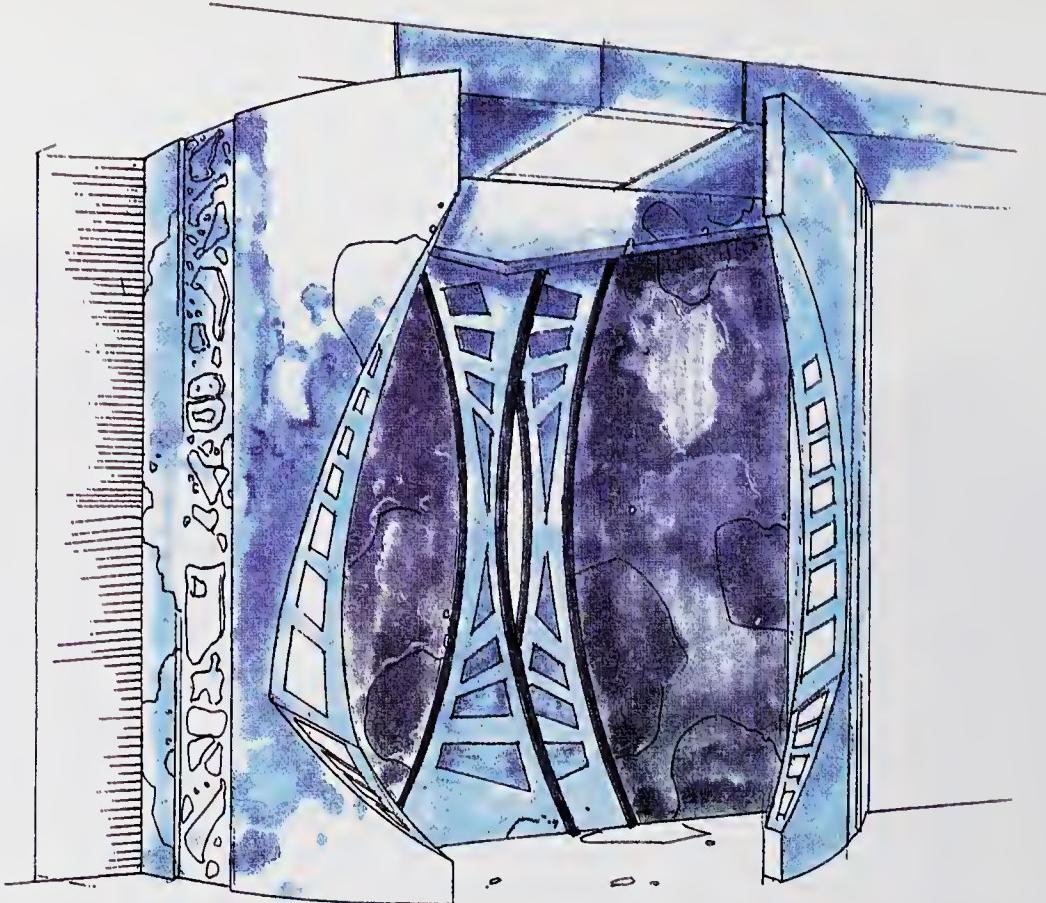
Behind the Scenes

the director of photography, Marvin Rush, found that the ceiling was stopping him from getting enough light into the sets. This turned out to be good news for Herman, who had always wanted to cut out a grille in the ceiling, but had had to hold back because it was too costly. Since Marvin felt it was necessary the holes were cut and lights were mounted behind them, casting impressive patterns of light on the walls and floors.

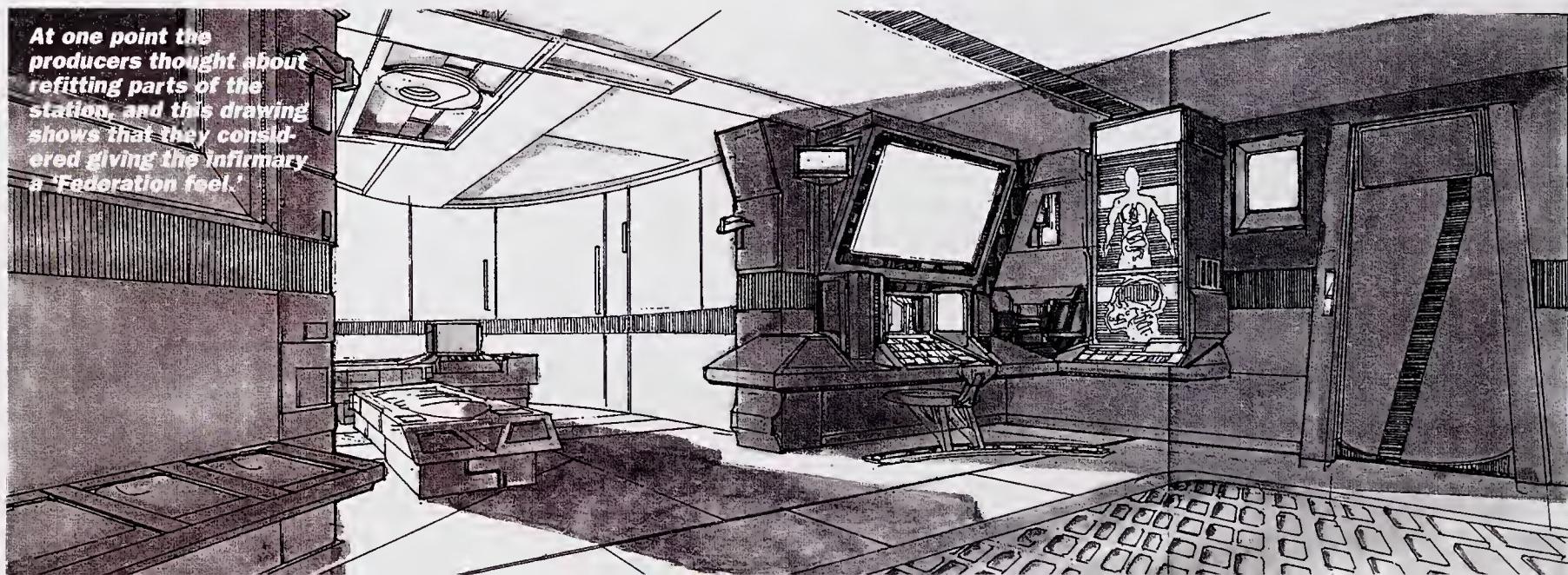
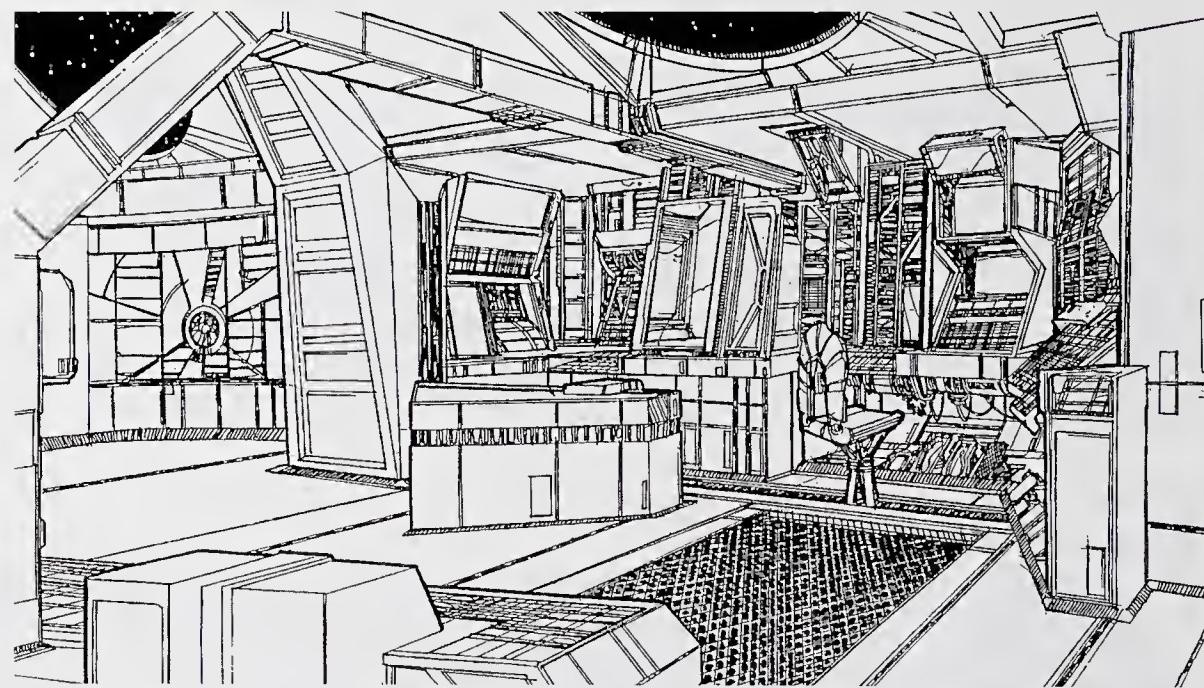
Most of the remaining locations were actually a single set that could be adapted to serve as a variety of places, from the wardroom to Dax's quarters. "I had a single area that was divided up into five bays; I had beams that divided it depending on what was needed. Sisko would get maybe three bays in the center for his living area then a bedroom on either side. If we needed Dax's quarters, she got two bays. Those same five bays were every single living quarters we had. We also had two other small rooms with no windows. One was Quark's quarters, one was Kira's; originally one of them was Dax's lab. All of that worked because the station was modular."

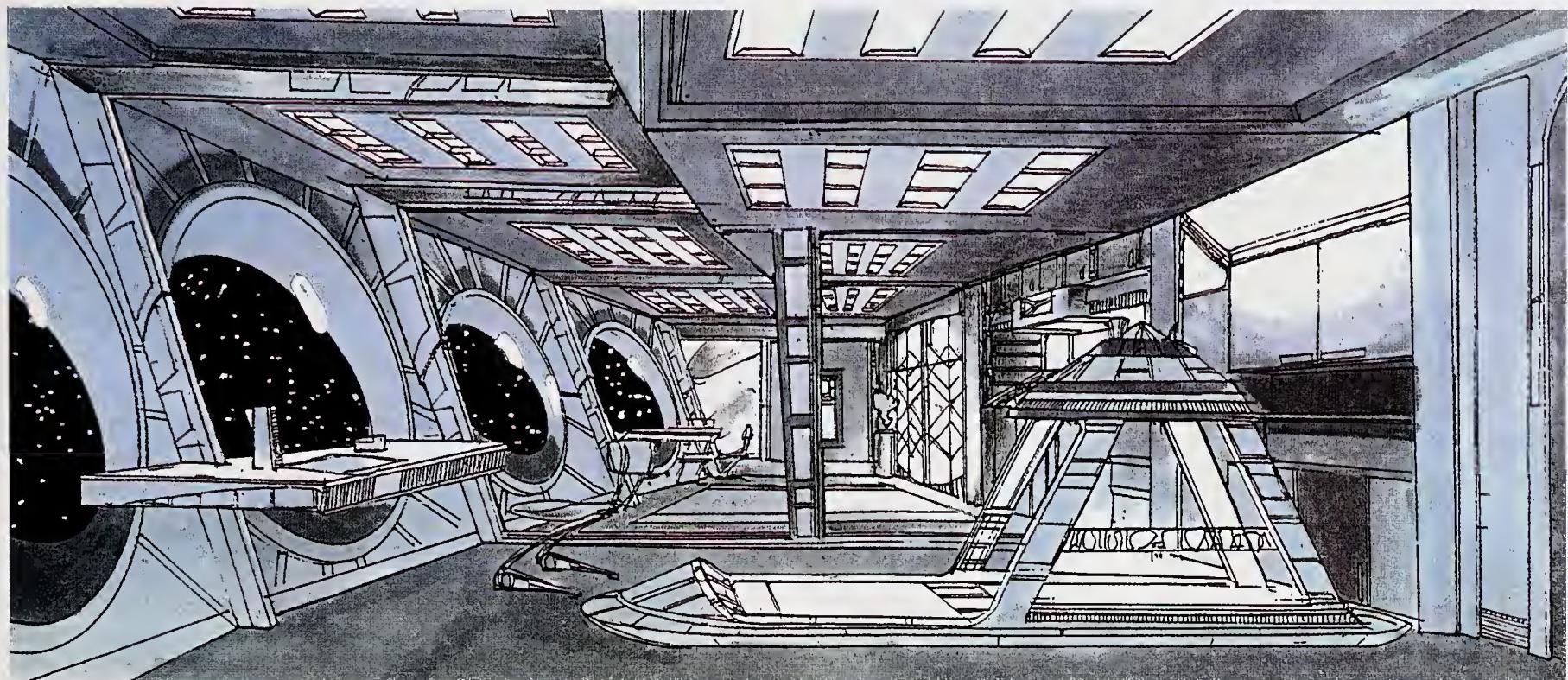
Sense of reality

Herman sums up by saying how proud he is of the work the art department did for *Deep Space Nine*, which he says is one of the highlights of his career. What matters, he says, is that the station seemed like a real place. "In all of the *STAR TREK* shows the vehicle, in this case *Deep Space Nine*, is a major character. It's less taken for granted than the living room of a sitcom or the law offices of a legal drama. It's your life support. It's important to protect it, it's important to maintain it; it's important to know how it works. Our job is to make the habitat that we're creating so believable that the audience takes it for granted. And I'm proud to say that's something we did with *Deep Space Nine*." ♦

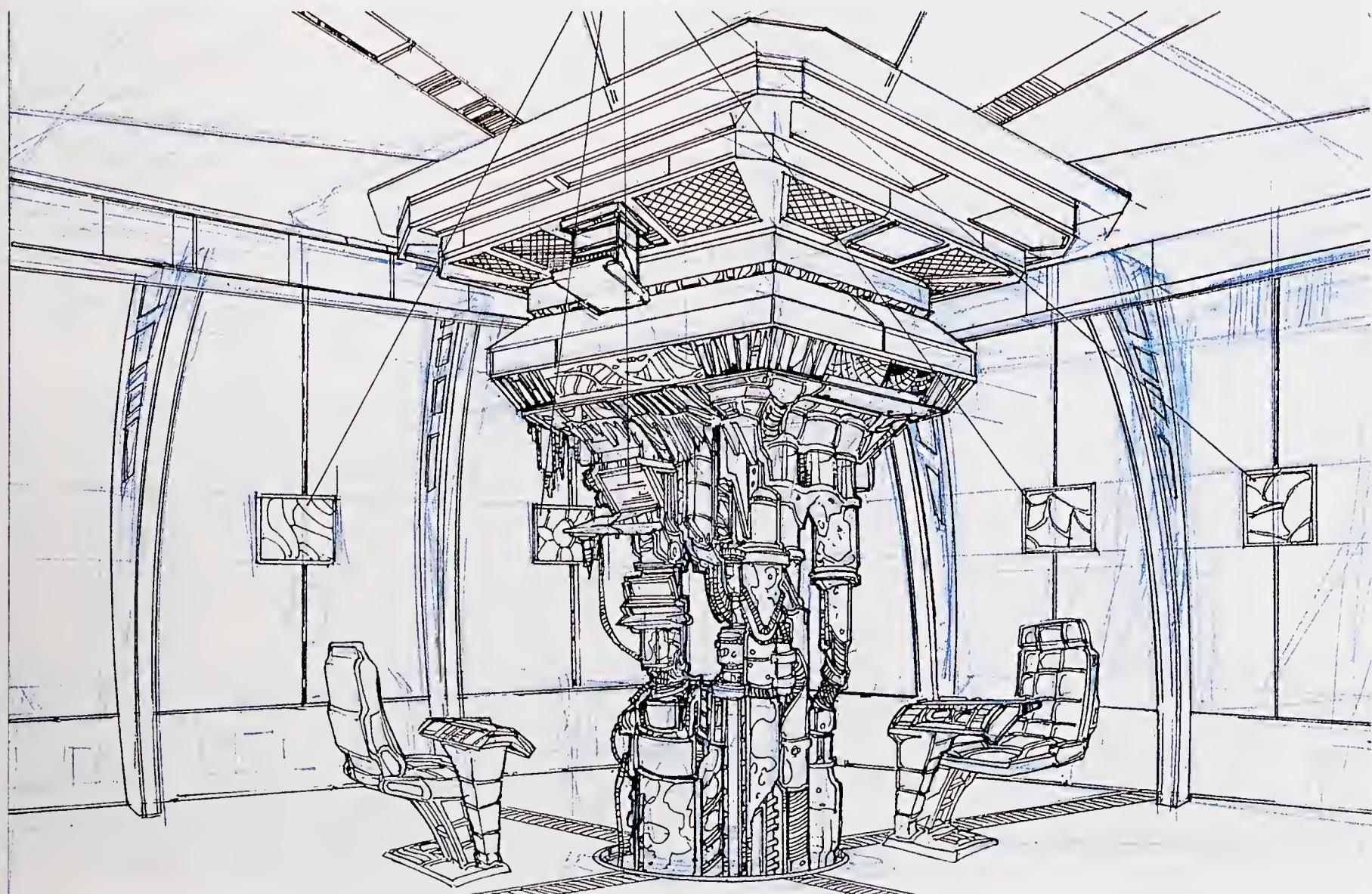


This doorway led to Dr. Bashir's office, which was at the far end of the Promenade. The area inside was divided into a dispensary and a surgery.

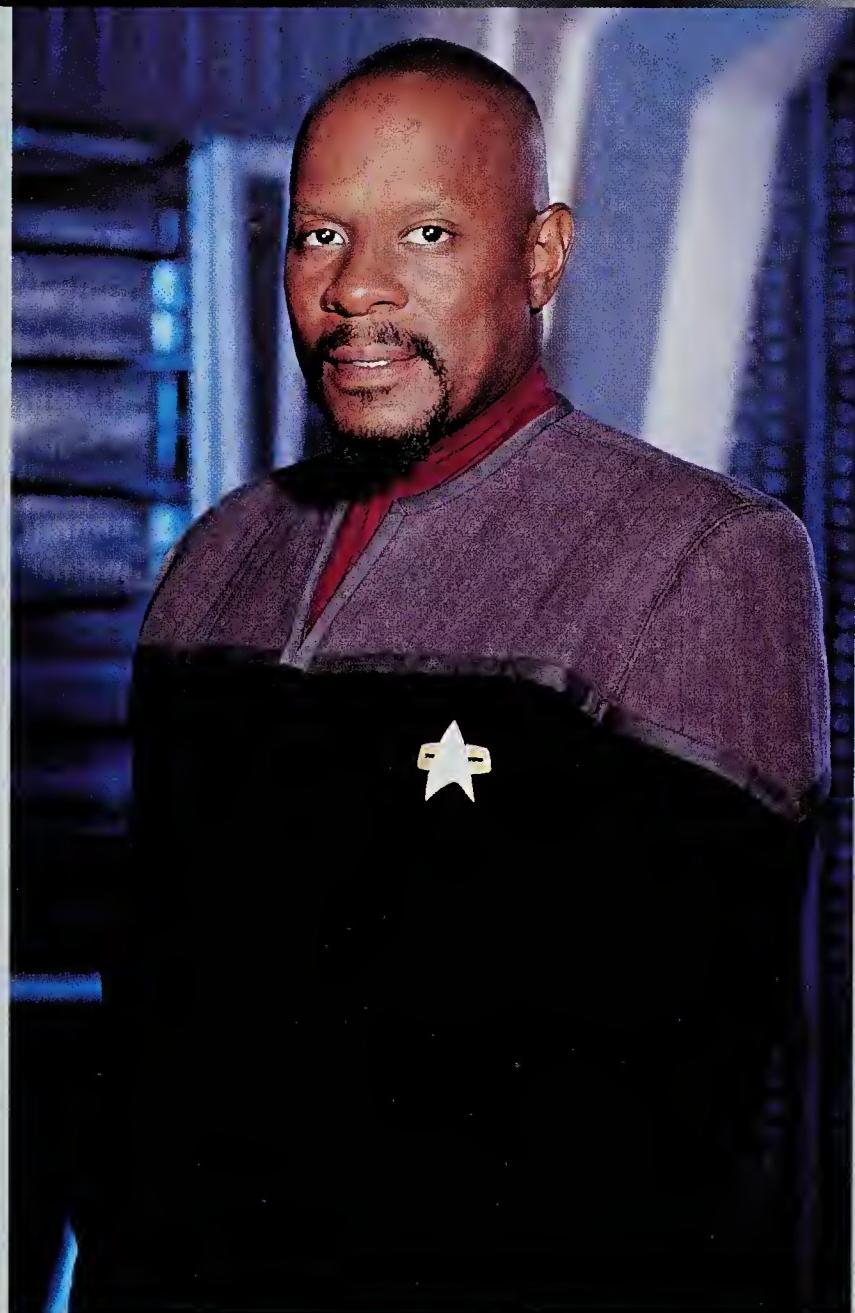




Herman had two sets that could be used for a variety of locations aboard the station. One had an outer wall with windows in it and could be divided up by sliding in beams between the sections; the other was a square room that could be filled with different set pieces, though none were ever as alien as this Ricardo Delgado suggestion for Dax's lab.



Briefing: Benjamin Sisko



Benjamin Sisko faced many challenges as commander of DEEP SPACE NINE, most notably from the Cardassians and the Dominion. He proved equal to them all, and as the Emissary of the Bajoran people he fulfilled an amazing destiny before taking his place with the Bajoran Prophets.



Ben's father, Joseph, was a traditional man who eschewed the use of replicators and cooked only natural food in his Creole restaurant.

Benjamin Sisko

Benjamin Sisko was a Starfleet officer who, in seven short years, was transformed from the reluctant commanding officer of *Deep Space Nine* into a Bajoran religious icon and wartime hero.

Benjamin Lafayette Sisko was born on Earth, in New Orleans, in 2332. He was the son of Joseph Sisko and a woman named Sarah, whom Joseph had met at Jackson Square in New Orleans. The two fell in love and were married in August 2331, and Benjamin was born the following year.

Family secret

The marriage ended when Sarah left her husband two days after Ben's first birthday and moved to Australia, where she became a holophotographer. Joseph looked for his wife for several years before he discovered that she had died in a hovercraft accident in 2366. Joseph later remarried, and, with his new wife's consent, decided not to tell Ben about his real mother, instead letting him believe that his stepmother was his biological mother. The true facts of Ben's parentage were not revealed to him until 2375.

Ben had several siblings, including a sister, Judith, who

later moved to Portland, Oregon. They were brought up around their father's Creole restaurant in New Orleans' French Quarter.

Early life

Joseph instilled a strong sense of family into his children and they all dined together to try out new dishes. Proud of his upbringing, Ben worked summers in the restaurant from the age of 15, picking up many of his father's culinary skills; he would even criticize his mother's jambalaya for not having enough cayenne pepper in it – a fault shared by his sister's efforts. During his adolescence, Ben developed a crush on Effie Beaumont and later dated Zoey Phillips for three years.

Ben entered Starfleet Academy in 2350 at the age of 18. During his first week there he was so homesick that he beamed home to New Orleans every evening to have dinner with his family. His sophomore year took him on field assignment to Starbase 137.

As a cadet, Sisko excelled at



The Sisko men shared a love of cooking. Joseph Sisko felt that it was important for families to dine together to create a close family.

Benjamin Sisko



Not long after graduation from Starfleet Academy, Ben Sisko married Jennifer, who sadly perished in the battle with the Borg at Wolf 359.

wrestling and boxing and became captain of the Academy wrestling team. He also became friends with Calvin Hudson, thanks to their shared love of baseball and ambition to make captain by 30 and admiral by 40.

Lasting friendship

During this time Sisko was also introduced to Curzon Dax, the Trill who would later become Jadzia Dax. They met at Pelios Station and Curzon became a mentor to Sisko; the two went on to share a close friendship over the next two decades that included some wild times on visits to the Cliffs of Bole and Risa.

Shortly after his graduation in 2354 Sisko met Jennifer, on Earth at Gilgo Beach, and later

that year they got married before she gave birth to their only child, Jake. The Siskos once shared a trip to the mazurka festival, a celebration of Polish folk dance and music, in New Berlin with the Hudsons, and after Jake's birth they also went on a camping trip together on Itamish III, where Jennifer taught Jake to water ski.

One of Sisko's first assignments was on board the *U.S.S. Livingston NCC-34099*, where he served alongside Curzon. The Trill took great delight in assigning Sisko the role of looking after pompous VIPs, even though Ben once slugged a visiting ambassador for sexually harassing a female ensign. Sisko was hit himself by Curzon after the rash young ensign took on an Argosian

lieutenant, and the blow left him with a small scar on his lower lip.

After his time on the *Livingston* Sisko was transferred to the *U.S.S. Okinawa* under the command of Captain Leyton. Although Sisko's primary interest was in engineering, Leyton saw the potential for command in the young officer, so he promoted him to lieutenant commander and made him the *Okinawa*'s executive officer. It was during this time that Sisko fought in the war against the Tzenkethi and gained valuable experience in battle.

Tragic loss

Sisko's next assignment was on the *U.S.S. Saratoga NCC-31911* where he suffered one of the worst losses of his life. In 2367, his wife was killed during the battle with the Borg at Wolf 359. Sisko managed to escape with Jake seconds before the vessel was destroyed, but Jennifer was not so lucky. Sisko was deeply distressed by his wife's death, and lost much of the sense of purpose that had motivated him.

With the *Saratoga* destroyed, Sisko was assigned to the *Utopia Planitia Shipyards* on Mars. His background in engineering was put to good use as he headed up the development team on the *U.S.S. Defiant* – a planned first line of defense against further Borg attacks – but this was later mothballed when the threat from the Borg diminished.

In 2369, Leyton nominated him



Sisko became friends with Calvin Hudson while they were ambitious cadets at Starfleet Academy, and they later shared holidays together with their families.

Admiral Leyton greatly influenced Sisko's early career by recognizing his command potential, but Ben was later forced to arrest him for plotting a military coup.

IMPORTANT DATES

2332

Benjamin Lafayette Sisko is born.

2350

Sisko joins Starfleet Academy.

2354

Sisko marries Jennifer.

2367

Sisko's wife is killed.

2369

Sisko takes command of *Deep Space Nine* and discovers the Bajoran wormhole.

2371

Sisko encounters the Dominion.

2371

Sisko meets and forms a romantic relationship with Kasidy Yates.

2371

Sisko is promoted to captain.

2372

Sisko is made acting head of Starfleet Security on Earth and prevents Admiral Leyton's attempted coup.

2373

The Dominion take control of *Deep Space Nine*.

2374

Sisko is reassigned to Starbase 375 and made adjunct to Admiral Ross.

2374

Sisko retakes control of *Deep Space Nine*.

2374

Sisko falsifies evidence that draws the Romulans into the war against the Dominion.

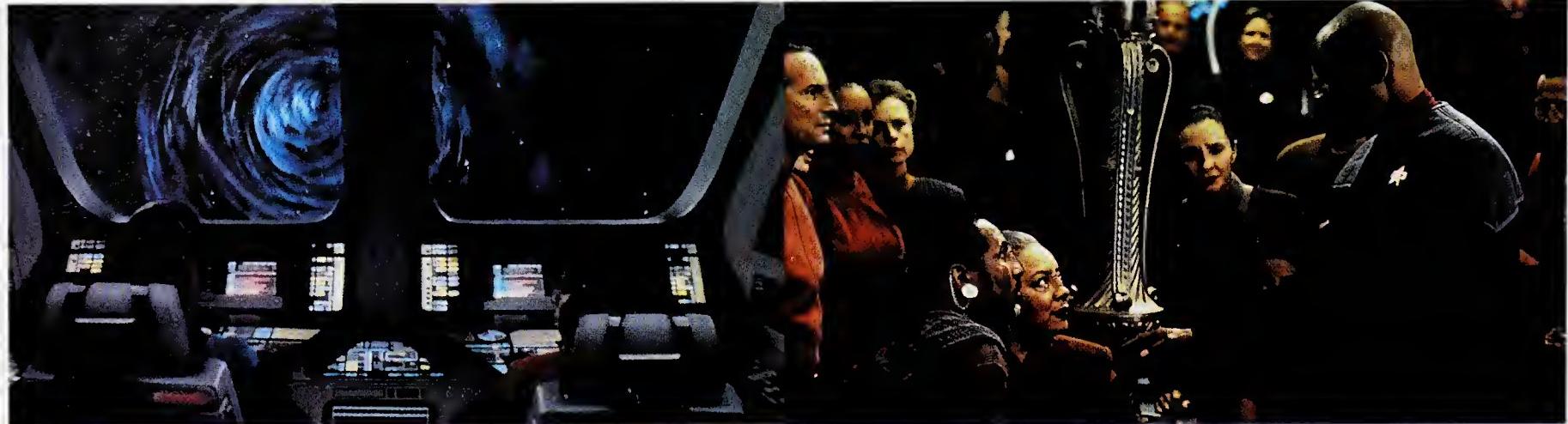
2375

Sisko marries Kasidy Yates.

2375

Sisko joins the Prophets after he destroys the Pah-wraiths.

Briefing: Benjamin Sisko



When Sisko discovered the Bajoran wormhole, he not only opened a gateway between the Alpha and Gamma Quadrant, but made contact with the Prophets and became the Emissary of the Bajoran people.

for the position of commander of *Deep Space Nine* after the Cardassian withdrawal from Bajor. His new home was a former Cardassian mining station; his mission was to help Bajor prepare for Federation membership.

Sisko, however, had still not come to terms with the death of his wife Jennifer and was initially unhappy with his assignment to *Deep Space Nine*. He even seriously considered resigning his commission with Starfleet and taking up a position on Earth directing the construction of orbital habitats.

Sisko decided to stay on the station, however, after he discovered a stable wormhole that

connected the Alpha Quadrant to the Gamma Quadrant. Inside the wormhole, he made contact with mysterious alien beings that changed his future and that of Bajor forever. These aliens helped him to confront his feelings of grief over his wife's death, and he emerged with a much more positive attitude toward life.

Important role

When Sisko returned to the space station he learned that Bajoran religion considered the wormhole to be the Celestial Temple and the aliens he met to be their gods – or, as they called them, the Prophets. They also proclaimed him to be the Emis-

As the Emissary Sisko held a very important place in the hearts of the Bajoran people. Although Sisko was initially uncomfortable with the role, it later proved invaluable in saving Bajor from the Dominion.

sary – a major figure in their faith – as it had been prophesied that whoever made contact with the Prophets would unite the people of Bajor and lead them to an era of peace and prosperity.

Sisko's discovery of the wormhole also had other far reaching implications for him and Bajor. He found that he not only had to convince a skeptical Bajor that the Federation had its best interests at heart and help them rebuild their shattered world, but he also had to run what had suddenly become one of the busiest and most strategically important space stations in the quadrant.

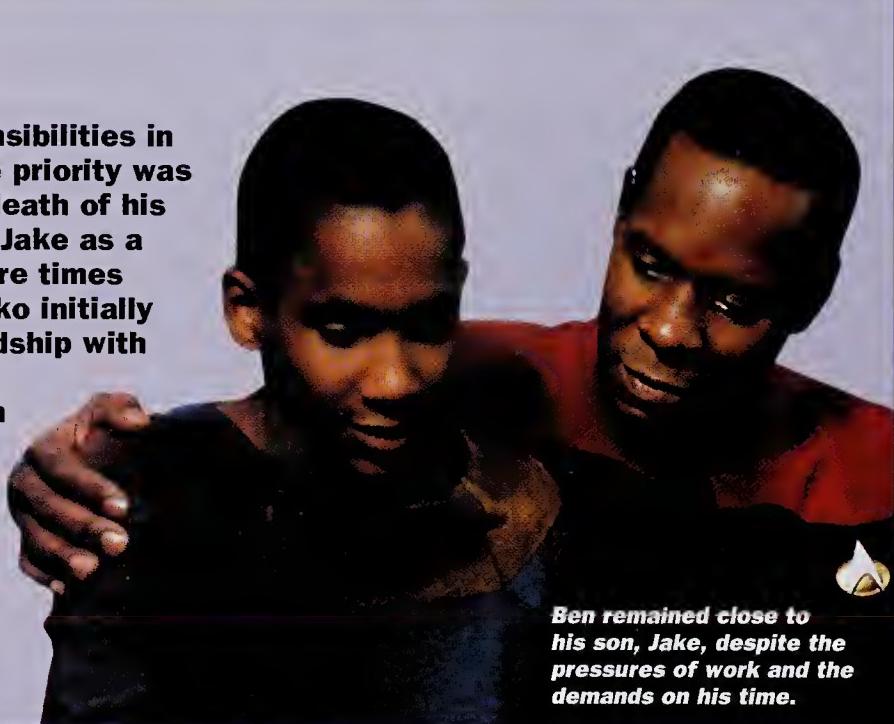
Sisko's task was made even more complicated as he had to

deal with the Cardassians, who showed a renewed interest in Bajor after the discovery of the valuable wormhole. Sisko had barely got his feet under his desk when he was visited by Gul Dukat, the former Prefect of Bajor. He made several veiled threats, clearly intending to warn Sisko that the Cardassians would never be far away, and Dukat proved a constant thorn in his side over the following years.

Faced with challenges on all sides, Sisko was happy to find a trusted ally under his command in Jadzia Dax. After Curzon had died, Jadzia became the new host for Dax and although Sisko had some trouble adjusting to her new outward form the two soon renewed their friendship – he even continued to call her “old man,” as he had done with Curzon.

Family man

Despite all the other responsibilities in Sisko's life, his number one priority was to his son, Jake. After the death of his wife, Jennifer, Sisko raised Jake as a single parent, and there were times when this was difficult. Sisko initially disapproved of Jake's friendship with Nog and he became greatly concerned when Jake began dating a dabo girl. The two remained close, however, and although Sisko hoped that Jake might join Starfleet, he was delighted when his son told him that he wanted to pursue a career as a writer.



Ben remained close to his son, Jake, despite the pressures of work and the demands on his time.

Hostile reception

Sisko needed all the friends he could get, as many Bajorans, including his liaison to the Bajoran provisional government, Major Kira, were not happy with the Federation's involvement in their affairs. Kira was not shy in letting him know her feelings either, and one of her first acts after Sisko arrived was to go over his head and complain directly to Starfleet about his refusal to grant asylum to Tahna Los, a Bajoran terrorist.

The ongoing tensions between rival factions on Bajor did not make Sisko's life any easier as there was a constant threat of civil war. Sisko, nevertheless,

gradually won the support of most Bajorans, despite the opposition of detractors such as Kai Winn.

One of the key incidents that earned Sisko the trust of the Bajorans occurred at the beginning of 2370. He helped to prevent a group of Bajoran separatists known as the Circle, who were being secretly supplied with weapons by the Cardassians, from overthrowing the Bajoran provisional government.

Keeping the peace

Sisko continued to make strides in cementing good relations between the Federation and Bajor, but problems with the Maquis and the Cardassians were not so easy to overcome. Sisko was presented with difficult moral dilemmas by the Maquis as he could sympathize with their plight, but he could not agree with their violent methods, which threatened the fragile peace with the Cardassians and the stability of the region.

Sisko had problems in particular with Starfleet officers who defected to the Maquis. In 2370 he discovered that Calvin Hudson was a leading member of the Maquis, but he could not bring himself to arrest his old friend. In 2371 he prevented Thomas Riker, Will Riker's transporter double, from carrying out an attack deep in Cardassian space, and he later became embroiled in a very personal pursuit of Michael Eddington, a Maquis leader who had formerly been under his command as head of Starfleet security on *Deep Space Nine*.

Despite the fact that Sisko had more than enough to keep him occupied he still found time to pursue a number of interests. Beside his love of cooking he was a devoted fan of an obscure and almost extinct sport – baseball. He even kept a baseball in his office as a kind of personal talisman that he passed from hand to hand when making difficult and important decisions.

A shared love of baseball helped to bring Sisko and Kasidy Yates, the captain of the civilian freighter *Xhosa*, together in 2371. Unfortunately Sisko was later forced to arrest Kasidy after she was caught delivering supplies to



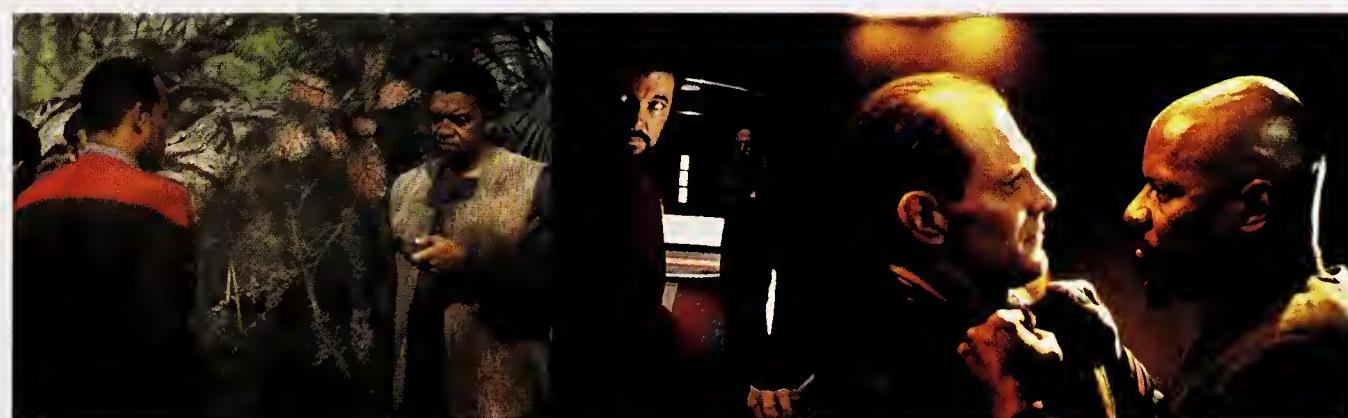
Jadzia Dax was Sisko's closest friend on DEEP SPACE NINE. Dax's previous host, Curzon, had earlier been a friend and mentor to Sisko.

the Maquis. Sisko nevertheless stood by her, and when she was released from her six-month sentence they resumed their relationship. They eventually got married in 2375 and Kasidy became pregnant soon after.

Student of history

As well as spending time with Kasidy, Sisko also used his personal time to study Earth's history. His knowledge of the past proved extremely valuable when he was accidentally transported to

Major Kira initially resented Sisko's and Starfleet's presence on Bajor, but she later came to trust them, especially after he helped her to thwart the Circle's attempt to take control of Bajor's government.



Despite Sisko's sympathy for the Maquis, he was devastated to learn that Starfleet officers such as Thomas Riker had joined their cause. He was particularly upset when he discovered that his old friend Calvin Hudson was fighting for them, and he felt betrayed when Michael Eddington was also revealed to be a member.

Fighting with friends

The Federation-Cardassian Treaty of 2370 redrew the borders of their respective territories, and many former Federation colonists found themselves in Cardassian space and subject to unprovoked attacks. In response they formed the Maquis, a resistance group that grew into a powerful paramilitary force intent on attacking Cardassian forces. Despite having sympathy for their cause, Sisko had to stay true to his Starfleet oath and do his utmost to stop their illegal activities. Sisko was often in the front line of conflict with these freedom fighters, from his initial confrontation of the group under his old friend Cal Hudson to the run-in with Thomas Riker and the betrayal of his former subordinate Michael Eddington.



Kasidy Yates and Sisko began a relationship in 2371 and four years later they got married.

a Sanctuary District in 2020's San Francisco, and again in 2373 when the Bajoran Orb of Time sent him back to 2267. Here Sisko met one of his heroes – Captain James T. Kirk – and foiled Arne Darvin's attempt to blow up *Deep Space Station K-7*.

Sisko also made a point of learning more about Bajor's history, and in 2371 he constructed a Bajoran solar-sail vessel and traveled to Cardassia in it, proving a theory long held by Bajoran scholars – that their ancestors piloted craft on solar winds to Cardassian space.

Sisko's interests and private life provided him with some respite from the pressures of his job which became even more difficult after he made first contact with the Dominion at the end of 2370. Before this there were only dark mutterings of a vast power that held much of the Gamma Quadrant in its control, but after Sisko's encounter it was clear that the Dominion posed a grave threat to the Federation.

Toward the end of 2371 Sisko was promoted from commander to captain, but it became clear that the Dominion, led by the shapeshifting Founders, were preparing to invade the Alpha Quadrant with their feared Jem'Hadar troops.

Instead of a direct attack, however, the Founders infiltrated high-level positions within the various powers in the Alpha Quadrant in the hope of setting them against each other, leaving it ripe for Dominion takeover.

Sisko was recalled to Earth in

2372 and was made acting head of Starfleet security in an effort to root out the suspected Dominion presence. However, rather than finding Founders he ended up preventing an attempted coup by his longtime mentor and senior officer, Admiral Leyton. Sisko did expose a Founder the following year who was posing as General Martok and then another who had taken the place of Dr. Bashir.

Saving Bajor

Despite Sisko's best efforts, all-out war with the Dominion loomed ever closer. His position as Emissary, however, helped to facilitate the safety of Bajor. Sisko had come to embrace his role as a religious icon after the Prophets made it clear that they had chosen him when he had been challenged for the title by the Bajoran poet Akorem Laan. Thus, when he began to experience visions indicating that Bajor would be destroyed unless it resisted joining the Federation he felt he could not ignore them.

As it turned out, by preventing Bajor's admission to the Federation Sisko left Bajor free to sign a non-aggression treaty with the Dominion. As part of the Federation, Bajor would almost certainly have been conquered when the Dominion invaded and took control of *Deep Space Nine*.

At the beginning of 2374 Sisko was reassigned to Starbase 375, from where he launched many attacks against the Dominion, including a covert mission using a Jem'Hadar attack ship he had

Sisko built a traditional Bajoran solar-sail ship and together with Jake piloted it to Cardassia, thus proving the theory that ancient Bajorans had completed the same feat eight centuries earlier.

previously salvaged to destroy a ketracel-white storage facility. Following this, Sisko was made adjunct to Admiral Ross and helped to plan the battle strategy against the Dominion.

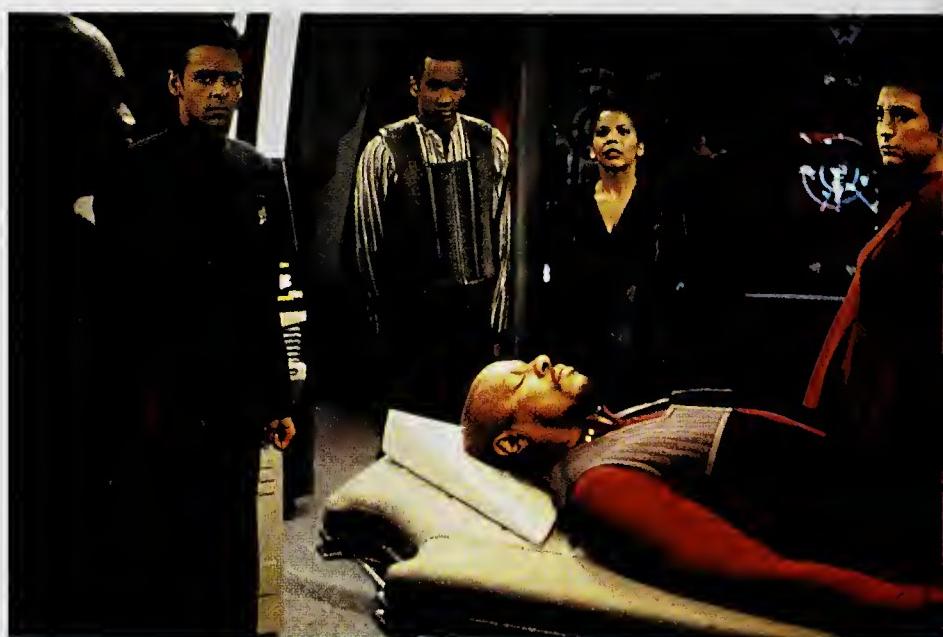
Sisko would have preferred to have been on the front line with his crewmates especially as the Federation and its allies were taking heavy losses. However, he planned and took part in the successful recapture of *Deep Space Nine*. His position as Emissary once again proved crucial, as he asked the Prophets to intervene and stop Dominion reinforcements that were traveling through the wormhole.

After the elation of taking back the station Sisko became badly affected by the heavy losses that

the Federation and its allies continued to take. He decided that something had to be done, and he set about persuading the Romulans to join the war against the Dominion.

Deception and lies

Pushed by Garak, Sisko presented falsified evidence to the Romulans that the Dominion were planning to attack them. The underhanded activity, together with use of force and even murder, went against all Sisko's morals – but he balanced his misgivings with the harsh reality that they were losing the war. The plan ultimately succeeded and the Romulans provided additional support to the Federation just when it was most needed.



After Sisko was hit by a plasma discharge he began to have prophetic visions called the pagh'tem'far, which led him to believe that Bajor would be destroyed if it went ahead with its plans to join the Federation.

True lineage

When Sisko returned to Earth in 2375 after the death of Jadzia he was sent a vision of a woman's face by the Prophets. His son, Jake, found a photo of the woman in his grandfather's house, and Joseph was forced to admit that she was Sisko's real mother, Sarah. For the first time Sisko learned just how much his fate had been influenced by the Prophets, as he discovered that Sarah had in fact been temporarily taken over by one of the wormhole aliens. This was to insure that Sarah married Joseph and had a son who was destined to be the Emissary. Once the Prophet had completed its task it left Sarah's body; her love for her husband then evaporated, and she left him and her infant son.

Sisko studied pictures of his father with a woman who, he later discovered, was his real mother, Sarah.



Sisko, who had been awarded for his efforts in the war with the Christopher Pike Medal of Honor, used the boost provided by the Romulans to launch a direct attack against the Dominion. Sisko was warned by the Prophets not to leave Bajor, but he pressed ahead and took control of the Chin'toka system. This victory came at a heavy price, however, as while he was away Jadzia Dax was killed by a Pah-wraith-possessed Dukat and the wormhole closed, cutting off contact with the Prophets.

Sisko was deeply affected by her death and felt responsible for

ignoring the warning of the Prophets. He believed he had failed as the Emissary and as a Starfleet officer, and he decided to return to his father's home on Earth for an extended sabbatical.

Surprise revelation

Sisko had spent three months on Earth when at the beginning of 2375 he experienced a vision that ultimately led him to discover the truth about his real mother. It also led him to uncover the previously unknown Orb of the Emissary that was buried in the sand on Tyree. Once Sisko had opened the Orb it freed the

Prophets, who in turn reopened the wormhole.

With a new sense of purpose Sisko returned to Deep Space Nine, where he rejoined his crewmates on the front line and was involved in many harrowing battles, such as the siege on planet AR-558. The war finally swung in the favor of the Federation and its allies after the Cardassians rebelled against their former allies, the Dominion, in 2375. Sisko advised the alliance to take advantage of the Dominion's weakened position and push on with the attack.

Sisko took part in the Federa-

tion fleet's attack on Cardassia, and in the ensuing battle both sides suffered heavy casualties, but the Federation allies were ultimately successful and the Dominion surrendered. Sisko finally found himself standing on Cardassian soil with the Klingon General Martok and Starfleet's Admiral William Ross, ready to drink a glass of bloodwine celebrating their enemy's defeat. But Sisko could not bring himself to do it. He was sickened by all he had seen, all that he had been forced to do, to prevail against the Dominion. He could not drink a toast over the bodies of 800 million Cardassians.

Destiny fulfilled

The defeat of the Dominion was not, however, the end of Sisko's work. During a farewell party for Odo he suddenly claimed he knew what he had to do, and he made his way to the Bajoran fire caves. There, he launched into a final showdown with the malevolent Pah-wraiths when he hurled himself, a Pah-wraith-possessed Dukat, and the evil book of Kosst Amojan into the cave's fires, thus insuring the survival of the Bajoran people and the Prophets. Sisko was not killed, however, and he later appeared to Kasidy to tell her he had joined the Prophets and had much to learn, but that he would return at some stage in the future.



Sisko was left deeply troubled after Garak convinced him to falsify reports that the Dominion were planning to attack Romulus. This act went against all Sisko's principles, but it brought in Romulan support at a vital time.



Sisko fulfilled his destiny when in a single, selfless act he hurled himself and a Pah-wraith-possessed Dukat into the Bajoran fire caves, thus saving the Bajoran people and the Prophets.

Casey Biggs

In playing *STAR TREK: DEEP SPACE NINE*'s Damar for three years, Casey Biggs got the chance to turn a ruthless Cardassian officer into a hero of the war against the Dominion.

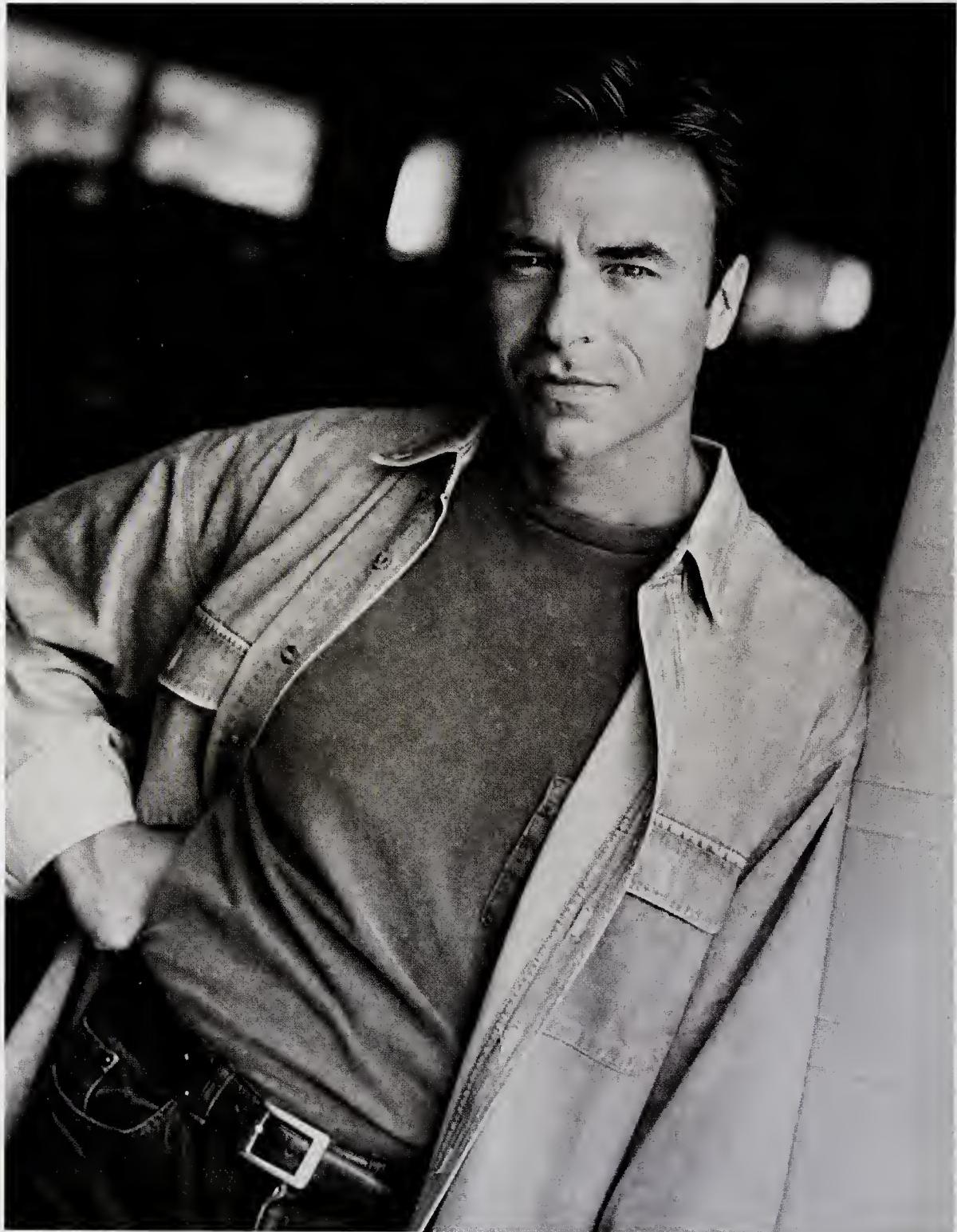
When Casey Biggs won the role of Damar in the *STAR TREK: DEEP SPACE NINE* Season Four episode 'Return to Grace,' he had no idea the part would become so huge. He remembers, "When I went in for the meeting I saw the material, and it was about two lines – 'They're in range, sir; fire!' or something – and I thought, 'Why am I here? They could have an extra play this part!' Then they called me back again, and when I read the lines the second time Ira Behr [executive producer] said, 'I thought that was a real intelligent reading!' I thought to myself, 'How can you say "Fire!" intelligently?' Anyway, they gave me the part."

Ira's obsession

Casey later learned that he owed the role to a previous part in a film on one of Ira's favorite subjects. "Ira is a fanatic about the Alamo, and I had starred in a huge IMAX movie as the hero of the Alamo, William Barret Travis; apparently that's why I got the part! Since then, Ira and I have traveled to the Alamo; they asked me to go there and speak on the anniversary."

Casey had expected a one-off guest spot, and even that was quite a shock. "I really had no idea what I was stepping into; I think I'd watched half of the first episode of *DEEP SPACE NINE*, although I watched the original

"I really had no idea what I was stepping into; I think I'd watched half of the first episode of *DEEP SPACE NINE*."





Casey's first appearance was in 'Return to Grace,' when Damar served aboard the freighter GROUMALL under Gul Dukat.

series religiously. I got on the set and it was Marc [Alaimo] and I and Nana [Visitor] in the scene, on some broken-down old ship, and I had never had all this stuff on my face before; I had no idea what I looked like. And then the director, Jonathan West, came up to me just before the first shot – he's a real wonderful guy; a talented fellow – and he said, 'Well, you know, they have big plans for this character!' I said, 'Oh, what did you tell me that for? Here I am with two pounds of rubber on my face; I don't know what I'm doing!' Then a couple of years ago I was doing an appearance up in Canada and I got into the hotel room late at night, and I turned the TV on and my first episode was showing. I watched it and realized I'd got much better as time went along; I could tell I wasn't really very comfortable in all that makeup in the beginning."

Acting threesome

Most of Casey's shows were alongside Marc Alaimo and Jeffrey Combs, and the three have become firm friends. "Working with Marc and Jeff was like going to the candy store. There was one season where there was a whole arc of six or seven shows; whenever we were on the set, we were the guys – we'd taken over the station and all the good guys were off in their little ships trying to fight us back. And the writers loved writing for us, because we really enjoyed being there and we would take the material and make it even more than it was on the page."



Damar was still serving alongside Gul Dukat when DEEP SPACE NINE was captured by the Dominion forces ('Call to Arms'). As so often, the show contained scenes between Dukat, Damar, and Weyoun; the three actors became close offscreen too.

"Marc and Jeff and I are all classically trained actors, like a lot of the people who worked on DS9, and, as I've said before, I think it takes somebody of Shakespearian proportion to do *STAR TREK*; the material is incredibly melodramatic, and you have to have a facility with language and a comfort with style. When you think about it, it truly is a period piece; it's like doing Restoration or Jacobean work. If you think of it that way, you really can raise the material – you reach up to it. These characters are larger than life, and you have to climb up to them. That's what I thought was challenging, and that's what kept me interested for so long."

Fellow Cardassian Marc Alaimo has always stated his conviction that Gul Dukat was justified in all of his actions, and Casey is sympathetic to Damar too. "I get stuff thrown at me for having killed Ziyal [Dukat's daughter], but I say, 'Wait a minute; you're talking about a military man, a soldier and a patriot, and here's this girl who betrayed her father and would have killed him; what other choice was there?' What I was happy about was that they easily could have offed me instead, but I was back next week! Before we shot the episode I was sitting in the makeup chair and Ziyal [Melanie Smith] was sitting in the chair next to me, and I saw the next

week's script and looked at it, and said, 'My God, I kill Ziyal?' And she said, 'What??!!' She didn't know. I could have been knocked off a dozen times, and I wasn't."

Casey also wondered if Damar might have had a romance with Ziyal. "I originally thought, 'Hey, this is nice' – there was one bit where they could have implied a romance, or I could have played it that way – but it's much better that it didn't happen."

Aggressive appearance

Playing a Cardassian usually means having to signal a strong, aggressive presence, and it's made easier by the costume. "In those clothes, you don't have to do anything!" says Casey. "You just have to stand there, and you're intimidating. I thought it was so funny in one episode where Kira just beat the heck out of me, and I didn't get one lick in. I said, 'Who's going to believe this?' I'm a big, macho, mad monster of a guy, and this woman just knocks me out. I thought that was pretty funny. She weighs about two pounds. But in general I thought of the character as a man of military principle, which means he was incredibly disciplined. What you don't say and what you don't do is just as interesting, especially in the beginning, when I didn't have a lot of lines – Damar was just a

"It takes somebody of Shakespearian proportions to do *STAR TREK*; the material is incredibly melodramatic ... These characters are larger than life, and you have to climb up to them."

Interview

DAMAR



After the takeover of DEEP SPACE NINE life went on much as usual in Quark's, but Damar had business to take care of too – he used an antigraviton beam to disable the self-replicating mines Rom had created to block the wormhole ('Behind the Lines').

presence, so you really had to have weight on the screen and you had to be thinking something when you were looking at somebody. And then the writers developed this wonderful thing between me and Weyoun; I called us the 'Bickersons of Outer Space,' because for most of the last season we seemed to be stuck in a room, arguing with each other about who's going to do what. And we got some humor in there; I'd knocked him off so many times, and he kept coming back. I loved that! Weyoun was such a weasel."

Under pressure

Damar wasn't always the upright soldier; he became a heavy drinker until he decided to reform. Casey frequently O.D.'d on the sugary concoction used to depict the Cardassian drink, kanar. "Oh, thank God they got rid of that," he recalls with a shudder. "It was horrible stuff. Eventually I said, 'Listen, if I have to drink this, everybody on the set has to drink it too!' It was karo syrup, and it was horrible. The last year I complained so much that they changed it to non-fat maple syrup, but it was just as bad.

"I understand the drinking came about because there was a scene where I was in Quark's and they liked the way I looked in

At Dukat's request, Damar tried to persuade his daughter Ziyal to talk to him. But Kira intervened, and beat Damar senseless ('Favor the Bold').

that bar, so they decided to come up with the drinking, but I don't know why I had to be drinking in every single scene! I loved the episode that Rene directed where I finally turned the corner ['Strange Bedfellows']; Damar saw himself drinking in the mirror, and that's when he realized he had to get back to who he was. I thought, 'Thank God – I never have to drink that stuff again!'"



Damar ultimately fought alongside Kira – a difficult situation for both of them – and died a hero's death. "I thought that was a brilliant stroke; because then you saw an entire arc. So many fans come up to me and say, 'I didn't like you in the beginning, but, boy, I just loved you by the end!' They saw somebody who believed in something. There was even an episode where I killed one of my own men, and that's wonderful dramatic tension; here's a man who believes in his people, but for the greater good he actually sacrifices one of his friends. And there's a lovely scene ['Strange Bedfellows'] where you think I'm going to kill Worf and Ezri but I kill the Jem'Hadar instead, and then Worf kills Weyoun – he breaks his neck and I'm just standing there; I could do something about it, but I don't. And I have this great line: 'You should have killed me – there's only one Damar!' That kind of writing is fabulous, because it's unexpected."

A team of villains

By its very nature, it was easy for DS9 to have 'permanent' villains. "Ira called it his repertory company," says Casey. "He assembled all these fascinating characters and really strong actors – J.G. Hertzler [Martok], Bob O'Reilly [Gowron], all those wonderful guys – and you could really write for them; you could develop them over and over and over again. The show was linear rather than just episodic, and when the war started the ratings went up because people got interested."

BIOGRAPHY

Casey Biggs was born in Ohio and while in high school expected to follow a career in football, but he began performing and singing in musicals, which led to him winning a place at the renowned Juilliard School in New York. After graduating he moved to California, but soon returned to New York. He spent the next decade performing in regional theater, and also played the famous Old Vic theater in London, England. He has been nominated for five Helen Hayes Awards, was a founding member of two theater companies, and has also performed in and around Los Angeles, including the famous Mark Taper Forum.

On TV, aside from recurring roles in *STAR TREK* and the 1998 series 'Legacy,' Casey has guested on many shows, including 'Profiler,' 'E.R.,' 'The X-Files,' and 'Crossing Jordan.' Movies include 'The Pelican Brief,' 'Broken Arrow,' 'Shadow Conspiracy,' and, most recently, 'Dragonfly,' in which he played Kevin Costner's brother.



Damar's distrust of Ziyal grew, but Dukat refused to listen to his concerns. When Damar heard Ziyal confess to having sabotaged the weapons systems on DS9, he took matters into his own hands and killed her ('The Sacrifice of Angels').

the last show of the last season!"

For part of that final year, Casey was also starring in another show. "There was a series that went for about one season called 'Legacy.' It took place post-Civil War, and it was shot in Virginia. Three days a week I was riding a horse, and then three days a week I was back here flying a spaceship! I was a bad guy – they needed somebody for the main blonde good guy to bounce off of, and so they brought me in about the third episode. I was sitting on an island in the middle of a lake in Vermont and I got a call from my manager saying they wanted me in Virginia to start six episodes of this show, but I had to be in LA on Monday to shoot *DEEP SPACE NINE*.

Juggling two roles

"I called the assistant director – if you ever want anything done on a show, call the assistant director, because they're the one that schedules everything – and I asked him to put me in the beginning of the week. I flew out of Albany, New York, and got into LA nine o'clock at night; at four o'clock in the morning I was in makeup, and I shot that day and the next day. Then I was on a redeye that night, and Wednesday at seven o'clock in the morning I was on a horse in Virginia! I went back and forth for the next six months. That's an ideal situation – I must have made a lot of money that year!"

The theater remains Casey's first love, however, and he's also directed theater productions; 'Richard III' was a recent project. So far, he hasn't been tempted to direct TV, despite having strong views on what makes a good director. "Some directors were great and they loved what you did; others made you better than you could

"The bad guys are usually the ones that are much more interesting to play. On stage I was always the hero, but on TV you have the weekly bad guy come in. The wonderful thing is, on *DS9* I became the good guy!"

Colonel Kira was a sworn enemy of Cardassia, and Damar, as well as Dukat, had an edgy relationship with her, providing an interesting opportunity for the writers and the actors. Casey says, "The man had a hatred for Bajorans, and so it provided fascinating dramatic tension to put them together and have them work with each other. And ultimately they came to respect each other, and it's wonderful to have to find a way to play that. It was the same with Garak; he and Kira and Damar had to work together to create the Resistance, and the tension between the characters made that so interesting. It goes back to Greek drama, which is basically based on who has to trust who – you're damned if you do, and you're damned if you don't. You're thrown into a situation with people you don't trust that you have to trust, and Damar considered Garak a traitor."

Casey remembers one amusing inconsis-

tency. "There was an episode where Kira says, 'What's wrong with Damar? Every time he mentions a Bajoran, he sneers.' And I looked at the script and I wondered, 'How the hell am I going to do that?' I worked on it and I thought, 'OK; I'll do my best Cardassian impression of Jack Nicholson.' So I did it, and I carried on doing it for two or three episodes after that, and then I find that they've cut Kira's line out of that original episode and I'm making these faces for no reason!"

As most actors will tell you, playing a baddie is usually the favorite option. Casey says, "The bad guys are usually the ones that are much more interesting to play. It's funny, because on stage I was always the hero, but on TV you have the weekly bad guy come in. The wonderful thing is, on *DS9* I became the good guy!" Damar's demise in the final show was, Casey thinks, a fitting end. "If you have to get killed, it's damn good to get killed in



The pressure of Damar's responsibilities led him to take regular refuge in a bottle of kanar; he celebrated a Dominion victory in the same way, and Weyoun told him that his drinking was getting out of hand ('Image in the Sand').

be by yourself; and others had no idea what to do with you! I love a director who has a vision; then I have something to do – I can fulfill his vision. I may not agree with it, but I like someone who, instead of just saying 'OK; cut,' will say, 'Wait a minute; why don't you try this.' I love somebody who's not just a technician."

Casey has retained strong ties with many of his fellow actors. "I'm so fond of all of them now, and Marc and Jeff and I have become close buddies outside of *STAR*

TREK. Ira Behr is a good friend too." Casey, Jeff, and Marc have put together a play entitled 'What Shakespeare Left Behind,' which they regularly perform at conventions. "People really love it. Every time we do it it gets better and better; it's so much fun, and we work well together. Jeff plays Juliet to my Romeo, and Marc is really funny; nobody thinks of him as funny, but in this he plays some things that are just hilarious."

Looking back over the shows, Casey remembers some favorites. "I loved 'Strange

Buddies,' which Rene [Auberjonois] directed. Of course your favorite shows are the ones that you were the center of, and as the seasons went on I became much more prominent."

Going out in style

Most dramatic of all was the final episode. Casey recalls, "When I saw the script where I died, I said to the director, Allan Kroeker, who's a good buddy of mine, 'Look at this; I've got some nondescript Jem'Hadar killing me! I can't be killed by some rhinoceros-head that nobody knows.' He said, 'Well, what do you want to do?' and I said, 'If these guys kill me I want to go with a bullet ballet! I want to come blasting out with two big guns, and I want to take 50 guys down, and I want to die in Garak's arms.' And they let me do it. And, though you can't change any words and I had no lines, I did sneak something in: I'm looking at Garak and I say, 'Don't ...' and I die. And they kept it in. At the conventions everybody asks me, 'What were you going to say?' And I don't know!"

Casey is amazed and delighted at the legacy of the show. "I was pleased to get the role, but I had no idea of the weight of the series. I was on it for four years and the role got bigger and bigger; I started as a lackey and ended up the leader of the empire, which was quite a ride. I came to truly respect the millions of fans across the world, and what *STAR TREK* means to them. I've got people in my fan club who are lawyers and doctors and scientists, and I've had lunch with astronauts. Where do you get an opportunity to do something like that? It's been amazing." ☺



Damar's resistance movement had the support of Sisko, who persuaded Kira to help him and his fellow rebel officers, but the Cardassians resented her suggestions ('When It Rains').

Garak was included in Kira's team because of his undercover experience. He, Kira, and Damar ultimately stood and fought, and Damar was killed by the Jem'Hadar ('What You Leave Behind').

Nicholas Meyer

Few men have been more important to *STAR TREK* than Nicholas Meyer, who had an enormous influence on three of the series' best movies as both a writer and director. For this issue he turns his attention to *STAR TREK*s IV and VI.



When Nicholas Meyer finished work on *STAR TREK II: THE WRATH OF KHAN* he assumed he was done with Kirk and Spock, and would simply move on with the rest of his career. "That's what I always think," he smiles, "and then, as Michael Corleone says in 'Godfather III,' 'They pull you back in.'" Over the next 10 years, Nick would be pulled back in to the *STAR TREK* universe as both a writer and a director. The films he worked on are among the best in the franchise, and there is no question that he made an enormous impact on *STAR TREK*.

He wasn't involved in the third movie, and, as he remembers, he wasn't originally supposed to be involved in the fourth. "Harve Bennett and Leonard Nimoy made up a story for *IV*. They hired two screenwriters to write

it but the studio was not happy with the result, so they resolved to start over. By now time was very short. I got a call from my friend, the late Dawn Steel, who was then Head of Production at Paramount. She said, 'Listen, we're in a bind; will you help?' and I said, 'Sure.' These were all my friends, after all. So I was rushed in to see Harve and Leonard. I asked 'What is this about?' and Leonard said, 'Something nice. We're trying to do something nice.' They told me the story, which I thought was swell."

Back in time

Since the script had to be ready as quickly as possible, Leonard and Harve suggested that Harve should write the beginning and the end (both of which basically took place in outer space) while Nick tackled the scenes that took

place in 1980's Earth. This was fine by Nick, but he did have one significant reservation. The story called for Kirk and his crew to travel through time to modern-day San Francisco. This was territory that he had already covered in his 1979 movie, 'Time After Time,' in which H.G. Wells was brought forward through time to San Francisco. "I said, 'OK, but do they have to go to San Francisco?'" he remembers. "I've already done that; couldn't I go to Paris?" And they said 'No, it has to be San Francisco.'"

As a consequence there are some inevitable similarities between the two movies: Wells and Kirk both visit pawn shops in order to raise money; they both narrowly avoid being run down; and they both have a less than perfect understanding



Nick wrote all the scenes in STAR TREK IV that took place in 1980's San Francisco. Most of the scenes were played for humor, but he says that the jokes were at the expense of modern-day America rather than STAR TREK, which he had become very fond of.

of 20th-century America. "I was even able to use a joke that we had to cut out of 'Time After Time.' Wells is standing at a streetlight and he knows he can cause an accident if he goes when it says 'Don't walk.' A Chinese youth with a ghetto blaster stands next to him, blasting heavy metal or something dreadful. Wells wants to move but he can't because it says 'Don't walk,' so he sits there and has to be assaulted by this. Then later he's having dinner at the girl's apartment, and she says, 'What kind of music do you like?' and he thinks about it and says, 'Anything but Oriental.' It was a very funny idea but no one got it, and the reason they didn't get it was

because the setup was in reel two and the punchline was in reel six, and everybody had forgotten the Chinese kid, so I cut it. Whereas in *STAR TREK IV* Kirk Thatcher played the punker – he was the associate producer on the film – and Spock gives him the nerve pinch, and it worked great."

Playing games

There are also definite similarities between the two movies' female leads. "They're both sort of spunky, liberated women," Nick agrees, "but I think what's really similar are all the games that are being played with language. They talk a lot about how profane

conversation is in the 20th century. Kirk assures Spock that this is typical of all the great literature of the period and goes on to cite Jacqueline Susann and Harold Robbins. Spock nods sagely and says, 'Ah, the giants!'"

As Nick explains, for him writing jokes, particularly word play, is a reflex. As a result *STAR TREK IV* isn't just nice; it's funny. After two-incredibly serious movies that dealt with death and resurrection, this was a distinct change of pace. "We'd gotten tired of being serious," he says. "My stuff just came out comedic. You know, 'Everybody remember where we parked.' I think that was to do with the story. You can play time travel movies serious or you can play them for laughs, but if you're talking about somebody from the future winding up in San Francisco in the late 20th century, to me that's laughs."

Making a point

However, it's important to understand that those laughs are grounded in a degree of social commentary. Like Wells in 'Time After Time' Kirk is horrified by the brutality of life in the 1980's. "Remember," he tells his crew, "this is an extremely primitive and paranoid culture," and for Nick this was an important part of the movie. "Even though the laughs may have a certain mordant quality when you talk about pollution or profanity or violence, it's just an effortless way of commenting on our own time."

Nick turned in his scenes in short order, and moved on to his next project. He didn't have anything to do with the next *STAR*



STAR TREK IV shares several plot devices and jokes with Nick's first movie, 'Time After Time,' which also involved a time traveler visiting modern-day San Francisco. For example, Kirk and H.G. Wells both visited pawnbrokers in order to raise money. Nick was also able to recycle a joke that had been cut from 'Time After Time' that involved an obnoxious young man and a "ghetto blaster."



The plot for *STAR TREK IV* made it easy for Nick to use all of the supporting characters, who were sent off in teams to complete a scavenger hunt. If anything got boring, it was easy for Nick to cut away to another team on another part of the hunt.

TREK movie, the ill-fated *STAR TREK V*, but when the studio decided to make one more picture with the original cast, they called him back.

A fitting end

"For me *STAR TREK VI* began with a luncheon at Claridge's where I was taken by Martin Davis and Frank Mancuso of Paramount; I was living in London at the time, which was why the lunch was there. They said they weren't happy with *STAR TREK V* being the last movie with the original cast and they wanted to try to go out on a more satisfying note, and was I interested in that, and I said, 'Sure.' That was the first conversation.

"The second conversation took place on the tip of Cape Cod where I was having a little vacation with my family. Leonard Nimoy – who is from Boston – flew from there to the Cape and spent the day with me, walking up and down the beach."

By now Harve Bennett had left the franchise and Leonard had stepped up to become *STAR TREK VI*'s sole executive producer. He had decided against directing the movie himself, which was a role that Nick was going to fulfill, and was visiting Nick to discuss what kind of story they should tell.

"I never get ideas," Nick says. "People say, 'Do you have any ideas for a *STAR TREK* movie?' and I say, 'No.' It was Leonard's idea. This was 1990, and we were all very preoccu-

pied with our world, which was changing with unbelievable speed; the [Berlin] wall had just come down, and the Soviet Union was collapsing. Leonard pointed out that the Klingons had always been *STAR TREK*'s stand-in for the Russians. He said, 'Who will I be if I have no enemy; how do I define myself? What about a movie about that? The wall comes down in outer space.'

Simple parallels

"I said, 'Oh, I get it; we start off with an intergalactic Chernobyl, some massive explosion on a Klingon moon and the Klingon Empire can't function, and they have to evacuate.' I recollect that a lot of the story was just spun walking up and down the beach. Kirk being assigned to escort the Klingon president to a rendezvous through Federation space and screwing it up because he doesn't like Klingons and they killed his son, etc etc etc. And then assassination, show trial, mystery, and the gulag sequence.

"Having mapped out the big, broad strokes of this, Leonard went back to Paramount and told them he had an idea. When I learned that they'd hired two writers I assumed that the reason they did this was because they thought the writers would be less expensive than me. So I was sort of philosophical about it. The next thing I heard was, 'The boys are having a little trouble getting started.' So I said, 'Well, send them to London and I'll talk

BIOGRAPHY

Nicholas Meyer was born in 1945 in New York City. He graduated from the University of Iowa in 1964, and in 1969 started his literary career. His first book to be published was 'The Love Story Story,' and there then followed 'The Seven-Per-Cent Solution,' which he adapted for a movie in 1976. For the screen adaptation of his novel he was nominated for an Academy Award. He made his directorial debut with the movie 'Time After Time' (1979), a science fiction story which saw H.G. Wells using his time machine to travel to a future San Francisco to apprehend Jack the Ripper. Nicholas's *STAR TREK* credits include directing '*STAR TREK II: THE WRATH OF KHAN*', providing the screenplay for '*STAR TREK IV: THE VOYAGE HOME*', and co-writing and directing '*STAR TREK VI: THE UNDISCOVERED COUNTRY*'.

them through it.' One of them showed up, very nice, sat in my living room for two days with a yellow legal pad balanced on his lap while I talked him through the whole thing, point by point, really refining it and refining it. Then he left.

"Then after several more weeks or a month, I suddenly heard that they were out, and I was in. I asked to write the movie with the man who was then working for me as my assistant, Denny Martin Flinn, who had a lot of good ideas, and that's what we did."

When Nick and Denny started work on



Nick co-wrote the script for *STAR TREK VI: THE UNDISCOVERED COUNTRY* with his then assistant Denny Martin Flinn.



The basic story for STAR TREK VI was designed to answer Leonard Nimoy's question, 'What if the wall came down in space?' So the Klingon Empire was crippled by the loss of its energy production facility on Praxis, and, like many cold war warriors, Kirk was forced to consider his place in the new world and whether he could forgive the Klingons for the death of his son.

their version of the script, the basic plot had already been laid out, but there was still plenty for them to do. One of Nick's greatest strengths as a screenwriter is his ability to make a story play; in other words, making sure that the scenes and dialogue are tight and, even more importantly, making sure that the picture is about something.

Confronting the future

For Nick, *STAR TREK VI* was about two very clearly linked themes. Since this was to be their last movie, Kirk and his crew were on the point of retirement, and as they contemplated 'old age' the universe was changing around them. "There comes a time in every man's life when you run the

risk of outliving your time, and how do you meet and confront a new world?

"This is something I've certainly experienced in my own life. I remember once going into the United Artists parking lot with my daughter. They had a mural in their parking lot of all the famous movie stars, and my kid didn't recognize one star. She didn't know Cary Grant, didn't know Judy Garland, and I was really stunned, because I thought those people were immortal. But it turns out hardly anyone's immortal. Shakespeare and Hitler and Mozart; that's about it.

"I think for a lot of people what happened in '89 and '90 was an enormous shock. There was a professor at Harvard, Francis Fukuyama, who wrote an essay in which he speculated that we'd come to the end of

history, and that completely resonated with me in terms of what we were doing. In fact they talk about it in the movie. Kirk talks at the end about people believing we've come to the end of history. That was certainly an issue for these people who had spent their entire lives fighting the Communists or the Klingons or whatever you want to call them.

Looking for a purpose

"Despite whatever Gene Roddenberry benignly insisted, Starfleet is a military organization, so what do you do if somebody says, 'Well, forget this; now you can be mothballed.' Are you invalid as a person because you've lost your job? Who will I be if I have no enemy? And certainly that is implicitly, if not explicitly, linked with having lived a long time.



Because the Klingons were *STAR TREK*'s equivalent of communists, many elements of the story for *STAR TREK VI* were suggested by Russian history. Kirk and McCoy face a show trial like those organized by Stalin, and were sent to the prison on Rura Penthe, which is clearly a parallel for the gulags of Siberia.

"I think it's ironic that the Klingons in the movie, or certain elements of them, were just as terrified. It's like, 'Oh, please, please; don't let's put away the cowboys and Indians stuff – it's all we know, and what will we do?' It's like Hook wanting Peter Pan to come back to Never-Never Land so they can keep on playing. Who is Captain Hook without Peter Pan?"

Doubts and blind hope

The two characters at the center of *STAR TREK VI* face that dilemma in very different ways. Kirk is openly skeptical about the chances of peace with the Klingons and wonders about his place in this new world. In contrast, Spock is one of the peace treaty's greatest supporters and, in his optimism, he overlooks the very real problems the future faces. Nick adds that the situation was complicated because where Valeris was concerned Spock did not see matters entirely clearly. "I certainly thought there should be an element of ambiguity about their degree of intimacy," he says, though he refuses to speculate about exactly how intimate the two Vulcans were. "The important thing," he says, "was that Spock was so preoccupied with the success of his Vulcan protégée that he was literally blind when she tried, basically, to tell him what was going down. I find that scene between the two of them one of the more poignant scenes in the *STAR TREK* movies, and certainly one of the most poignant scenes that I ever had anything to do with. I thought Kim Cattrall



Nick had originally planned to have Saavik return in *STAR TREK VI* only to betray Spock. But Kirstie Alley didn't want to reprise the role so the character became Valeris, who was played by Kim Cattrall.

was just brilliant at portraying this tormented terror of the future and trying, within the straitjacket of both her military and personal idiosyncrasies, her Vulcan-ness, to express this to her mentor."

There is no doubt that Spock is deeply disturbed when he finally learns that Valcris is part of the conspiracy to wreck the peace talks. "It's the only story, I believe, where Spock loses his temper. He whacks that pistol out of her hand; he is really in extremis to do that."

As Nick remembers, his early plans for the story would have made that betrayal almost as painful for the audience as it was for Spock. "Originally, Valeris was supposed to be Saavik. My idea was that this would be doubly poignant if this was a character that we knew and loved. I think that the kind of terror, and the kind of behavior that we were depicting, probably afflicted a lot of people who had grown up their entire life terrified of communism. We did that with Admiral Cartwright, whom we had previously known as a benign and positive character."

Controlled passion

The idea of using Saavik was dropped because Kirstie Alley didn't want to return to play the role, but Nick was so pleased with Kim Cattrall's performance that he has no regrets about the changes to the script. "Kim was Vulcan. It's a quality of seeming – I emphasize the word seeming – to be removed. Leonard Nimoy once said, 'I always played Spock as a deeply passionate man. It was just all keeping it in check.' And I think that instead of playing that they were emotionless, Kirstie and Kim had a way of playing a tremendous amount of emotion held in check. It's more interesting to see an actor trying not to cry than an actor crying. So there's a certain tension that came through.

"Also the other thing that they had, and Leonard has, is that you can see that they're



Spock was so close to Valeris that he was incapable of believing that she might betray him, even when she tried to tell him that she could not see the logic of making peace with the Klingons. Nick left the exact nature of their relationship deliberately vague, but Spock was clearly furious when he learned that she was one of the conspirators, and he took information from her mind by force.

Interview

smart. There are actors who let you in that way, and there are actors who don't. There are actors you can see smiling or laughing or frowning or whatever, but you don't see them thinking. And with Kim you could see the wheels going round."

Tailor made

Nick only found Kim after an extensive series of auditions, but when it came to General Chang he knew who he wanted from the word go. "Nine times out of 10, when I am writing I don't have an actor in mind. I have the character in mind. A couple of times in my life, and the Chang role was one, I've written a part for a particular actor. I got the idea for Christopher Plummer because there was a Chandos recording of the William Walton music from the film 'Henry V' with him doing various parts of the play, almost as a sort of spoken cantata. I just absolutely loved this recording, and I listened to it all the time when *STAR TREK VI* was coming together. It not only influenced my choice of him, but his predilection for Shakespeare. It all came off that CD."

The other major Klingon character, Chancellor Gorkon, was played by David Warner, who had played Jack the Ripper in Nick's first film, 'Time After Time.' In this case, Nick says, the character came first. "We went to a barbecue at the beach; David was there and I hadn't seen him in a long time. I love David and as we were driving away, I said to my late wife, 'How much do you think David Warner could look like Abraham Lincoln?' He was just a natural. David Warner is a great actor, and I would rather work with a great actor every time. He had the presence,



Nick credits Leonard Nimoy with having the basic idea for *STAR TREK VI*, and praises his abilities as a producer, saying that Leonard was able to 'goad' him into doing good work.

in a way the tragic, Lincolnian aura."

Another of *STAR TREK*'s great actors was, of course, Nick's producer on the film. And Nick feels that Leonard Nimoy deserves a lot of credit for *STAR TREK*'s success. "Where *STAR TREK* is concerned, Leonard is really, really creative, and smart. I think *STAR TREK* owes a lot to the fact that he was able to take it very seriously, and exploit very creatively, all the surprising meat that the *STAR TREK* premise offered.

"My relationship with Leonard as a producer was more complicated than it was with

Harve. We may have brought out the best in each other, and sometimes we may have brought out less than the best in each other. I think

Leonard was really good at bringing out the best in me creatively. He is a thorough professional, and he had a way of being able to goad and tease me into doing more, which I think is an invaluable quality in a producer. A producer should be able to elicit

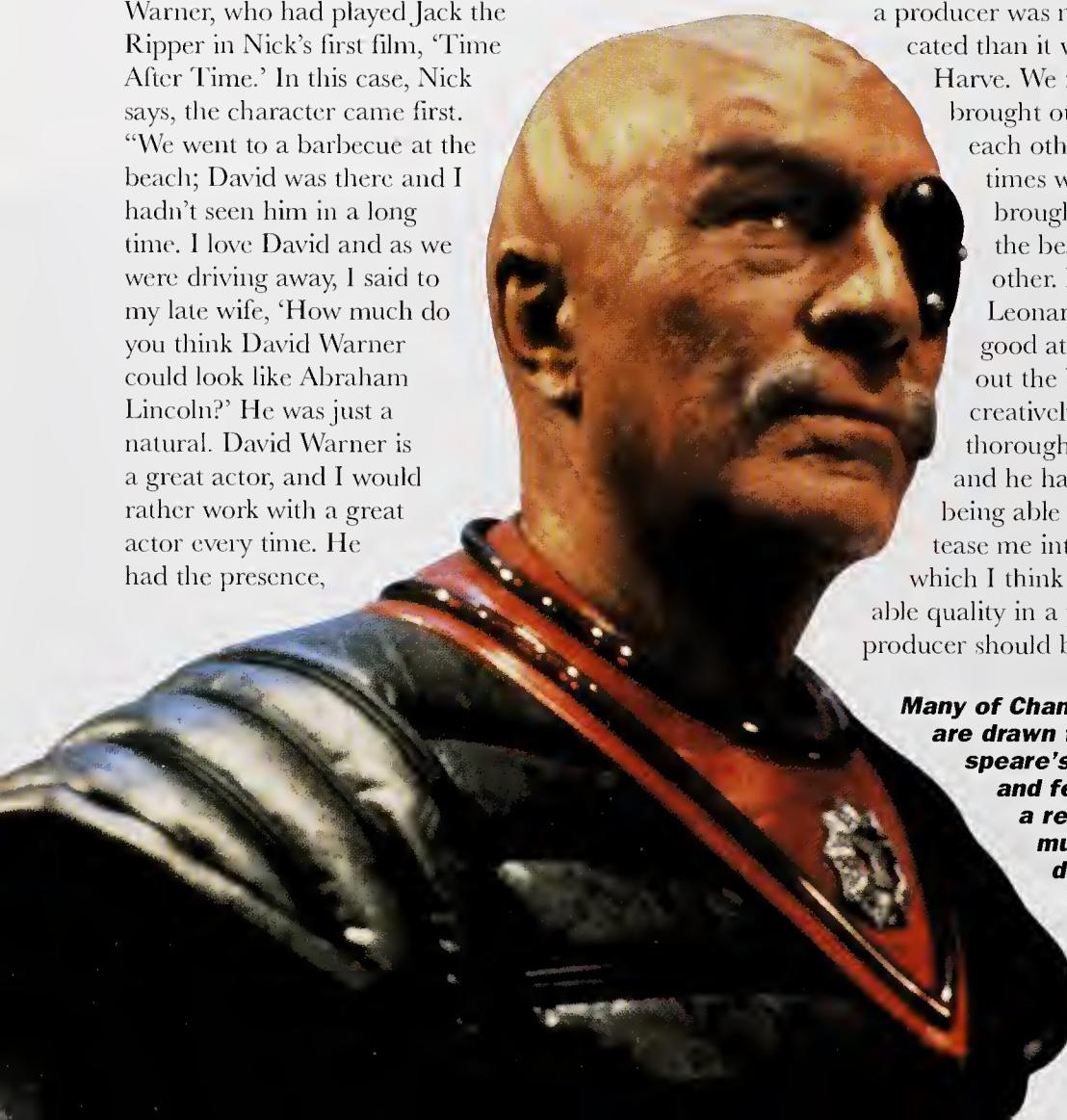
the best, and he was very, very good at that. Sometimes in the process of doing that there was a fair amount of friction."

Nick adds that any differences that he and Leonard had were mostly to do with the details of how the movie was shot and that they were always on the same page about what the story should be. However, he accepts that Leonard had hoped that *STAR TREK VI* would devote more effort to exploring Klingon culture. "I think Leonard had something in mind that I didn't get. He always knew a lot more of the *STAR TREK* world than I did. I only knew as much as I needed to know to tell the story. So what I heard was, 'Klingons equal Russians,' and I thought, show trial, gulag, Communist menace and paranoia, and stuff like that."

Alien cultures

"I never was interested in a way that I think that Leonard was capable of being interested, in Klingon culture. I wasn't sure how that was going to figure into the story, in the way that, say, Vulcan culture did, as in what their temperament was, and in that scene where Spock is mixing a potion as he speaks to Valeris. I guess this is a defect of my imagination: my *STAR TREK*s were all rather Earthbound. I was always rather skeptical of how persuasively we were going to imagine an alien culture, which I always find is the stuff that dates really badly in science fiction. The other thing to bear in mind is that we had terrible budget battles on *STAR TREK VI*, and I don't know what was going to be left over to depict Klingon culture."

The budget restrictions forced Nick and Denny to scale back some of their plans for the movie. In particular, they cut out a long sequence at the beginning of the script that showed the *Enterprise* crew being brought



Many of Chang's lines are drawn from Shakespeare's 'Henry V', and featured on a recording of music and dialogue from the famous Laurence Olivier film.



Despite a limited budget, Nick was able to include some spectacular shots in STAR TREK VI. Steven-Charles Jaffe shot stunning second-unit footage of Alaska, which stood in for the surface of Rura Penthe and made an enormous contribution to the movie.

together one last time. Kirk was at home with Carol Marcus; McCoy was drinking too much at a medical dinner; Scotty was lecturing some students about the cloaking device on the *Bird-of-Prey* from *STAR TREK IV*; Chekov was playing chess; and Uhura was hosting a 'radio' call-in show. Nick was sorry to see the 'roundup' go, but is philosophical about it.

"There were all kinds of cuts that were made, and I'm not sure that the movie is the worse for them. That happens on every movie. I don't necessarily think that you should have all the money you need, every time, to make the movie. Creativity is spurred by limitations, so I am not saying that this movie would have been any better if we'd had another million bucks. I fantasize about that other million, but I like *VI*; I think it is a pretty good movie."

Making the most of it

Nick and his crew were certainly able to do some things that helped make the movie look as if it cost more than it did. "Everything was very, very cost-effectively done on that picture. My partner Steven-Charles Jaffe, who was one of the producers, went to Alaska to shoot the ice planet. We had storyboarded it and gone over it. Steve Jaffe is not only a wonderful producer but he happens to be a famous photographer and he did a swell job, and I think it made an enormous difference.

"Also the Khitomer peace conference was a real lucky break. I found this crazy place in the San Fernando Valley, which actually had even crazier stuff, which we used, and then cut out. They had these curved doors that were just so much fun, and I really loved them. I had a big sequence of these doors opening and all the delegations marching into the conference. I thought it was a lot of fun, but rightly or wrongly, they made me cut it."

During the shoot, Nick found himself adjusting the script more than usual. As he remembers, this wasn't just because he could see ways of improving the movie. "You're always tweaking things as a result of

rehearsals, but I think to some degree the rewriting that we were doing on that film was an attempt to keep up with current events that were unfolding with great rapidity and in astonishing directions. We were in the editing room when the Soviet coup actually took place – the coup that we had already filmed. And I remember sitting there with the radio on in the cutting room and being amazed, and hoping that Gorbachev was not going to share the fate of Gorkon, which mercifully he didn't."

A new era

Looking back over *STAR TREK VI* as a whole, Nick is happy that he achieved what he set out to do. And the movie ended with an explicit statement of the themes he and Leonard had discussed before they started filming when they walked along the beach at Cape Cod. After defeating the conspirators, Kirk and Spock ponder their place in the Galaxy. "They finally commiserate," Nick says. "Spock asks, 'Is it possible that we two have become so old that we have outlived our usefulness? Would that constitute a joke?' Originally, I had Kirk turn around and say,



Chancellor Gorkon, played by David Warner, was designed to look like a Klingon version of Abraham Lincoln.

'Well, you know what the difference between cosmic and comic is? An 's.' But it didn't come out right, so I had to cut it."

Never grow old

Faced with the prospect of taking the *Enterprise* back to Spacedock to be decommissioned, Kirk quotes a line from 'Peter Pan,' and tells Chekov to set his course: 'Second star to the right, and straight on until morning.' Asked why he quoted 'Peter Pan,' Nick smiles, "In my mind we all have a relationship to Peter Pan. Kirk is no exception. It is about the dilemma of growing up."

Then, after the actors' signatures faded on the screen, the original *STAR TREK* had come to an end. ★



The movie adventures of the original crew ended with the U.S.S. ENTERPRISE and the U.S.S. EXCELSIOR flying off into the sunset.

Briefing: U.S.S. ENTERPRISE NCC-1701-A



Kirk's Quarters



Captain Kirk's quarters aboard the *U.S.S. Enterprise NCC-1701-A* provided facilities for both work and recreation.

The quarters assigned to Captain James T. Kirk and his senior officers aboard the *U.S.S. Enterprise NCC-1701-A* were about five meters square, with plain gray-colored walls and little decoration other than personal touches provided by the occupant. There was little variation in the design throughout the ship.

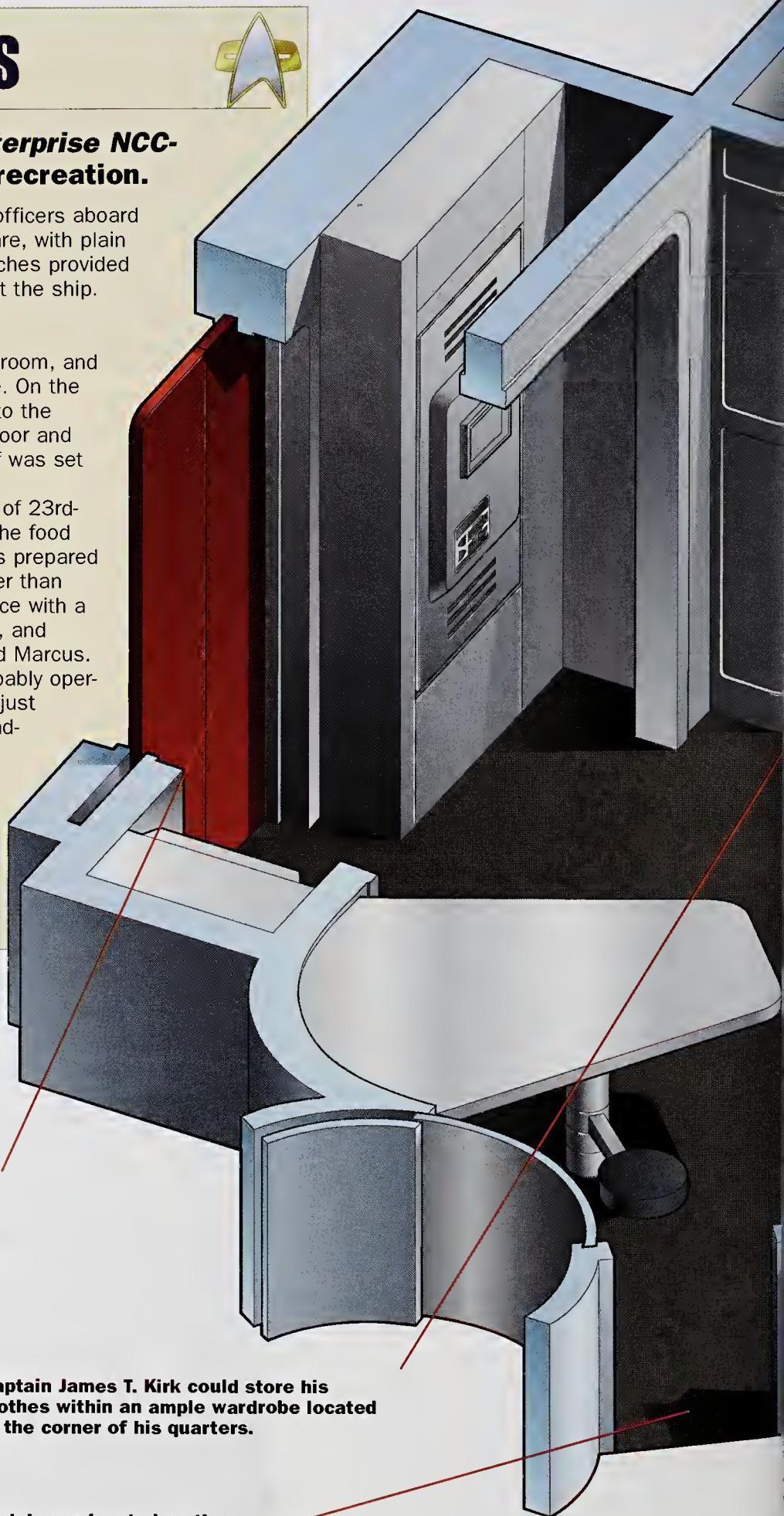
Layout of the quarters

A pair of motion-activated sliding doors provided entrance to the room, and these were controlled from a panel situated next to the doorframe. On the left-hand side upon entering was a sizable built-in wardrobe set into the corner of the room. This was equipped with an electronic sliding door and control pad on the panel next to it. Inside the unit, a storage shelf was set above the hanging space.

The bulkhead adjacent to the wardrobe featured two necessities of 23rd-century living: a food slot, and a desk with a computer terminal. The food slot supplied the captain with a wide choice of food and beverages prepared in the galley in the convenience and privacy of his own room, rather than the communal mess hall. The writing desk was a simple flat surface with a chair and a set of drawers. Kirk used the desk as a display bench, and pride of place went to a framed picture of his deceased son, David Marcus. A small set of controls were built into the desktop, and these probably operated the long, rectangular monitor screen occupying the bulkhead just above the bench. From this work station Kirk could receive or broadcast transmissions, access the computer library, or record his captain's log.

A bed was located in the corner of the room, and the outer sheets were emblazoned with the *Enterprise-A* emblem.

The cabin's final bulkhead featured a segmented mirror and an additional table, which had two stools attached to it. A large hatch was set into this bulkhead, and this possibly led to private facilities such as a toilet or sonic shower.



A pair of sliding doors recessed into the bulkheads provided access to the captain's quarters.

Captain James T. Kirk could store his clothes within an ample wardrobe located in the corner of his quarters.

An additional hatch was located on the wall opposite the food slot, perhaps leading to other personal amenities.



PERSONAL SPACE

Captain Kirk used his desk to display personal effects, such as pictures of his son David Marcus, and various trophies.

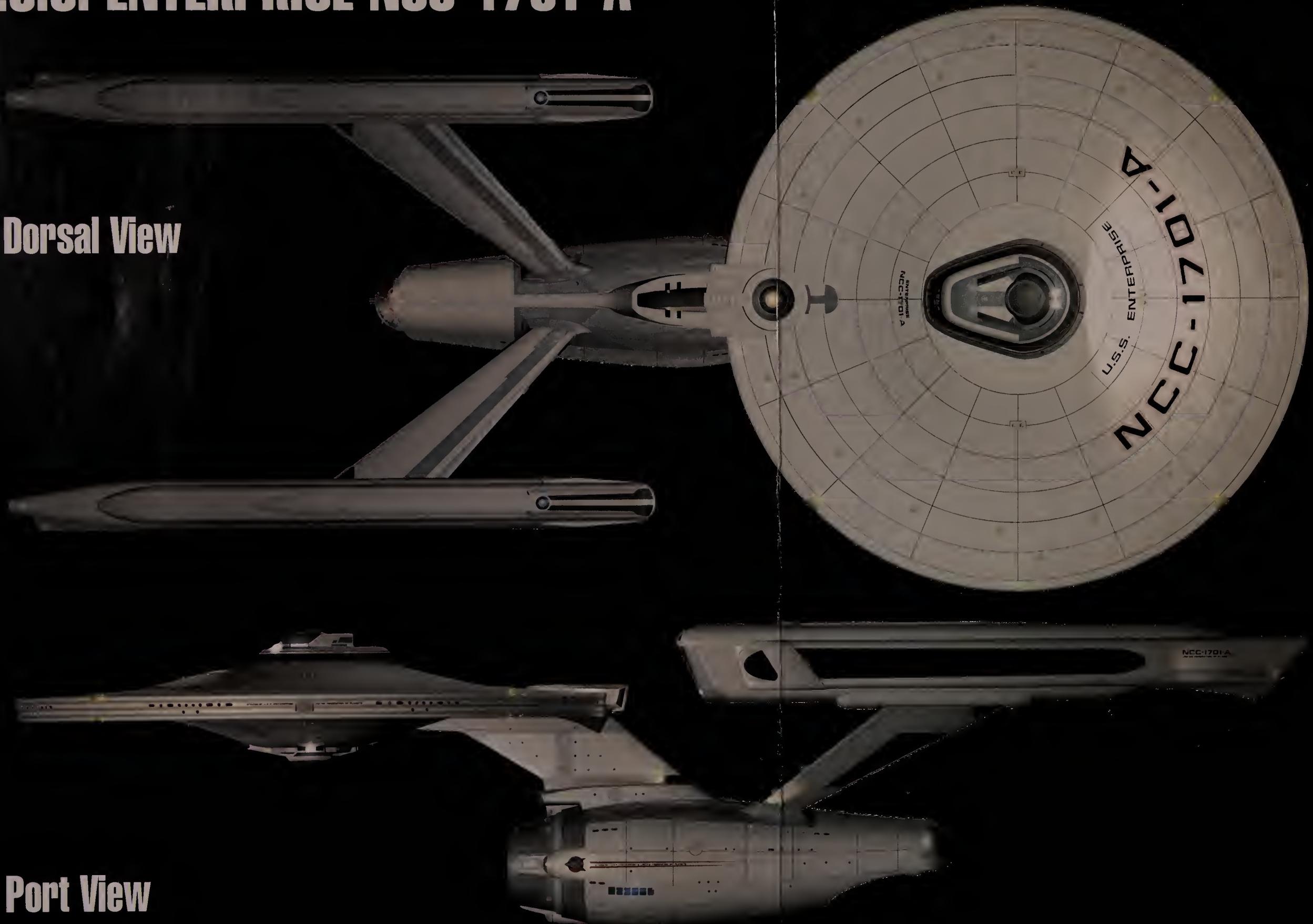
U.S.S. ENTERPRISE NCC-1701-A: Observation Lounge



Briefing: U.S.S. ENTERPRISE NCC-1701-A

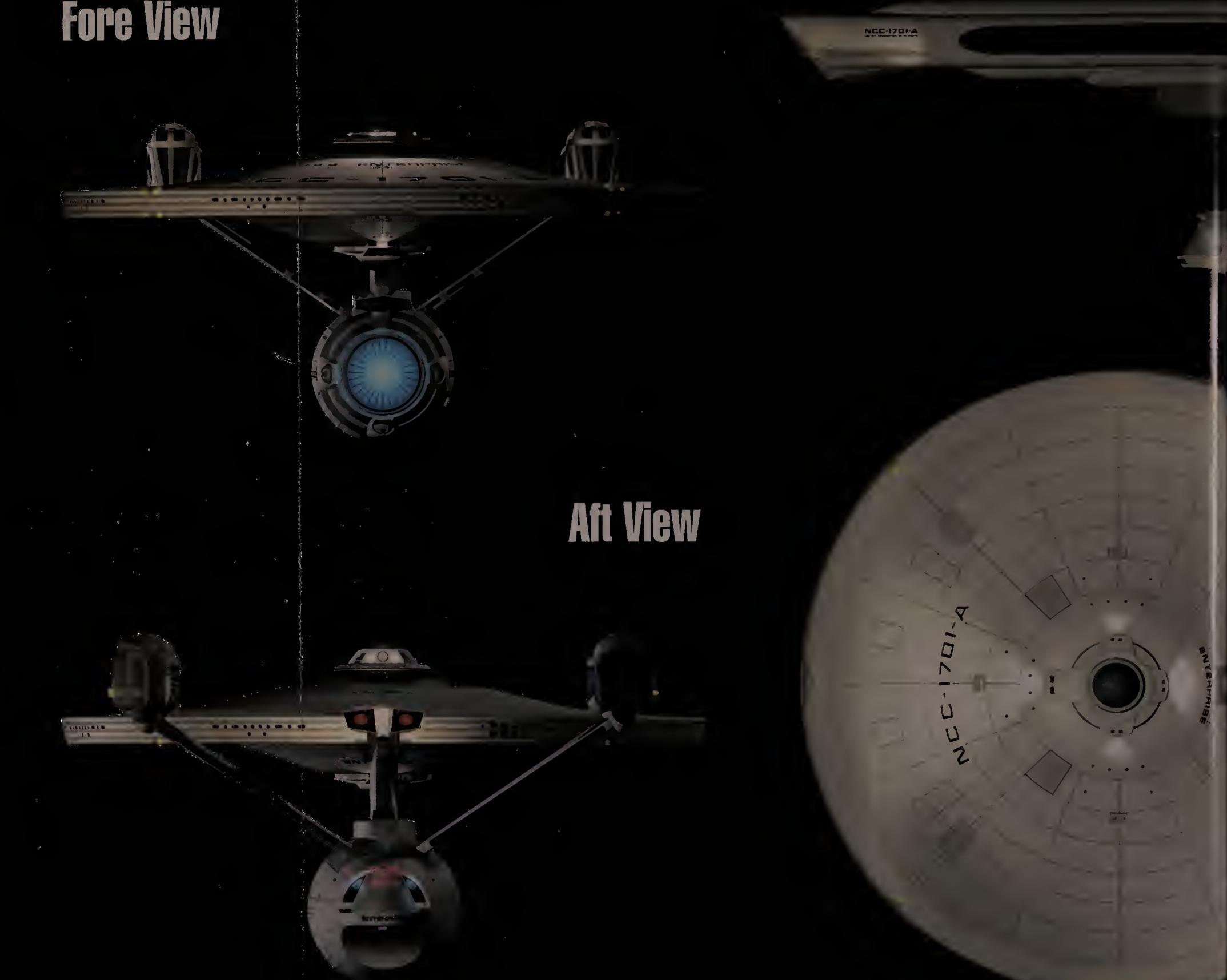
U.S.S. ENTERPRISE NCC-1701-A

Dorsal View



Port View

Fore View



Aft View



U.S.S. ENTERPRISE NCC-1701-A

Starboard View

Ventral View

AEROSHUTTLE TECHNOLOGY ENGINEERING REPORT 4.1 ■ STARDATE 56328.74

STARFLEET TECHNICAL DATABASE

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1.1 AEROSHUTTLE. The AeroShuttle is a small, warp-capable vessel that has been integrated with the saucer section of INTREPID-class starships such as the U.S.S. VOYAGER NCC-74656.

The AeroShuttle, a multi-mission space-craft that is based on the *Danube*-class runabout hull, was integrated with the *Intrepid*-class starship design in 2368, just as the *U.S.S. Danube* was completing its flight trials. The mission requirements included independent warp flight operations, defense of the home vessel, extended planetary landing and reconnaissance tasks, and crew evacuation. The runabout

plan was chosen for its rugged central structure and available components, onto which new wings and warp nacelles would be grafted.

Construction began the following year, after impulse and warp flight simulations had validated the concept. The initial procurement order was for two structural testing units, two flying prototypes, and 15 production vehicles. While Starfleet

called for seven AeroShuttles to be fitted to *Intrepid*-class starships to serve a similar function to the Captain's Yacht on the *Galaxy* class, eight others would be used as independent flyers or assigned to other heavy starship classes as hanger shuttles. Unlike the runabouts, the AeroShuttles did not enjoy unique vessel class status, nor did they receive commissioning names.

Construction and integrated systems

followed basic Starfleet standards of the period. Spaceframe and plating included tritium, duranium, and polyboronide composites, chosen for their wide availability in distant locations and ease of repair by the ship's crew.

Modularity as in the runabout was not a requirement; all necessary ship's stores and mission-specific gear could be loaded through normal hatches and consumables ports. Most major systems were accessible through hull plates or, in the case of the warp core, could be exposed on the AeroShuttle exterior. All hull sections vulnerable to possible collision or weapons fire were reinforced structurally and with shield emitters.

Defensive testing

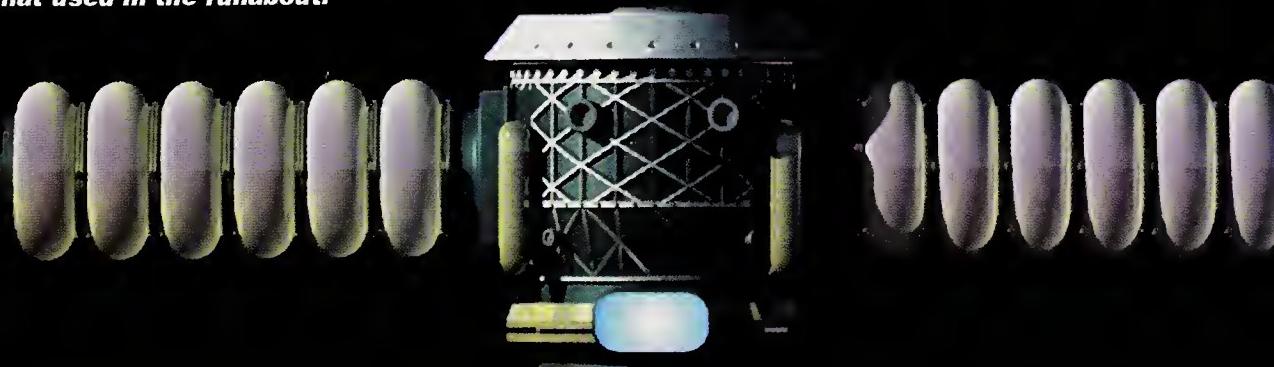
Prior to full production, one of the two test vehicles was equipped with all standard systems plus telemetry gear and a remote piloting system. In order to test its defenses and structural integrity, it was fired upon by a recovered Klingon Vor'Cha-class attack cruiser manned by a Starfleet crew. Although hopelessly overmatched, the AeroShuttle was destroyed by three torpedoes only after a 15-minute running battle, providing invaluable performance data for Starfleet planners and engineers.

The AeroShuttle's warp propulsion system (WPS) consisted of a single racetrack dilithium swirl chamber, two plasma conduits, and twin nacelles with eight verterium titanide coils each. Fuel included 2,725 kilograms of deuterium in a compartmentalized tank plus six magnetic containment pods holding a total of 790 kilograms of antimatter. The impulse drive (IPS) was situated behind each coil set and shared the WPS deuterium fuel supply.

1.2 HULL STRUCTURE. The basic hull of the AeroShuttle was based on the DANUBE-class runabout, but was augmented with the addition of wings and modified warp nacelles. The modifications made the vessel better suited to atmospheric flight.

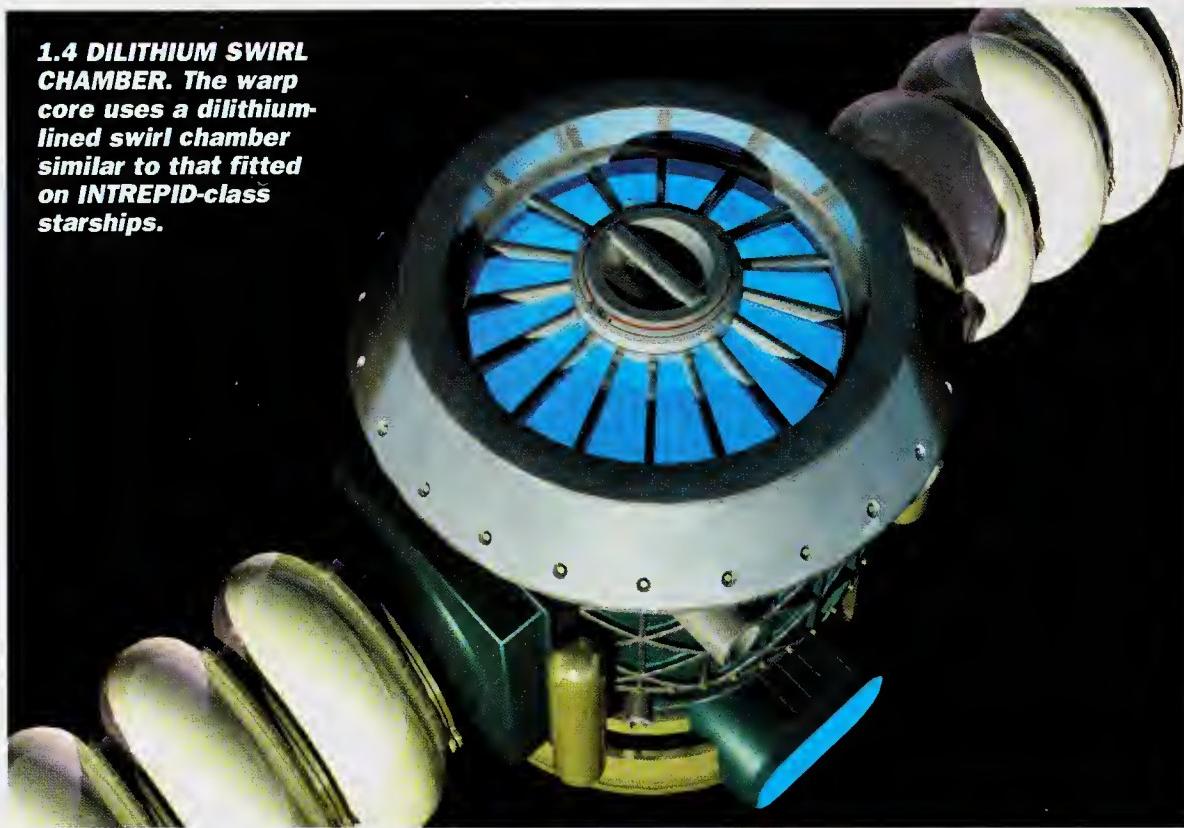


1.3 WARP CORE. The AeroShuttle warp core ran along the top of the vessel's spine in a similar arrangement to that used in the runabout.



AEROSHUTTLE TECHNOLOGY

1.4 DILITHIUM SWIRL CHAMBER. The warp core uses a dilithium-lined swirl chamber similar to that fitted on INTREPID-class starships.



AeroShuttle status report

Information on the disposition of some of the 15 AeroShuttles as of stardate 56734.21 is classified, as they may be performing missions in hostile territory. However, the following information is available.

Hull #	Attached to	Remarks
AS-501	<i>U.S.S. Intrepid</i>	Operational
AS-502	<i>U.S.S. Belerophon</i>	Operational
AS-503	<i>U.S.S. Voyager</i>	Operational; overhaul in progress
AS-506	<i>Utopia Planitia</i>	Operational; warp research
AS-508	Starbase 375 N/A	Classified
AS-509	Jupiter Station	Operational; experiment transport
AS-511	Starbase 524 N/A	Classified
AS-514	Starfleet HQ	Operational; courier
AS-515	Starfleet HQ	Operational; research, Testing upgrades



1.5 PROFILE. The AeroShuttle was designed for atmospheric flight and was given an aerodynamic profile.

Atmospheric flight often involved the heating of intake gases, requiring lateral scoops which led through the wings to the impulse chambers. Impulse exhaust could be temporarily stored in a clamshell nozzle for stealth operations, minimizing telltale ion trails. Completing the engine systems were six reaction control thruster blocks and standard Bussard matter collectors.

Engine modifications

One known problem discovered in the runabout data linked the Bussard collectors with subspace torsional effects from the warp core, potentially leading to a catastrophic loss of yaw control; this was eliminated by modifying the nacelle yaw dampers. Another design issue involved framing stresses on the two large forward transparent aluminum windows at speeds over warp 3.5. One by one, all powered flight issues were addressed and solutions devised in what engineers call a "data burn down."

Computer, flight control, and all other medium-energy systems were adapted from proven runabout components. The main computer core was made triply-redundant and given 12 bio-neural gel pack processors to aid in flight control and tactical decision-making.

Interestingly, in the event of thruster failure at sublight speeds, a high degree of directional control could be maintained by automatic throttling of each impulse engine. Sensor pallets received upgraded detectors and optical data cabling just prior to commissioning, increasing the reliable long range view to 3.2 light years.

Tactical software

Advanced software algorithms allowed sensor readings from all-sky views to be synthesized into a complete environmental or tactical picture 233 times per second. This allowed the AeroShuttle crew to react to a changing situation at least three seconds earlier than a runabout in a similar setting. Improved hull skin sensors added to the computer's awareness of subspace pressure, electromagnetic fields, gravitational forces, and acoustics.

The high-energy devices, including defensive shields, navigational deflector, and phasers, drew power directly from the warp core or adjacent EPS capacitors. The shield grid, embedded below the skin, was capable of dissipating Type X phaser energy for up to 63.4 seconds total dwell time, or the

equivalent of two standard photon torpedoes detonated at a distance of 72 meters.

The nav deflector, proportionally smaller than those on shuttles, emitted nearly the same energy as the larger units, and was augmented by biasing the shield energy forward. The Type VI phasers, collocated with four pairs of wing sensors for increased aerodynamic efficiency, covered 80 percent of the AeroShuttle sky. Two microtorpedo launchers were also set within wing cut-ins, just outboard of the warp nacelles. Mission loadouts of three different types of torpedoes could be dropped into the magazines while the AeroShuttle was docked with its starship.

Planetary flight

Atmospheric operations, as mentioned previously in the literature, improved 450 percent in total hover time with the use of the Aeroshuttle's large wings. Energy from the impulse system drove both direct-exhaust vents as well as electrostatic airflow coils, allowing the AeroShuttle to generate lift at a standstill. While traditional starship and shuttle impulse fields accomplished hovering with a brute gravity-canceling force, airflow manipulation was considered a more elegant solution. The multiple benefits of better fuel use, lower stress, and stealth could not be ignored. Parallel forcefield studies in the Nova class ultimately led to the vessel's waverider shuttle.

The AeroShuttle's landing gear was a tri-cycle leg system operated by electrohydraulics. Unlike the *Intrepid* footpad structure, which only held the vessel steady while under impulse field support, the shuttle legs supported the entire mass of the craft. In case of gear failure, the shuttle could make touchdown on a relatively flat or soft surface with minimal damage to the hull plating.

Vessel longevity

The AeroShuttle continues to serve Starfleet in various capacities. With continued maintenance and upgrades of its systems, the craft should continue to fly well into the late-2400's, with transfers to training and science missions near the fourth quarter of its lifetime. Lessons learned with AeroShuttle and waverider technology are already facilitating new propulsion schemes and vessel configurations, including subspace-generated power and continuum sail transport. Other innovations will undoubtedly follow.



1.6 VISIBLE COMPONENTS. When the AeroShuttle was docked in an INTREPID-class starship such as the U.S.S. VOYAGER NCC-74656, the only visible area was the lower hull. This was flush with the lower decks of the saucer section, and structural integrity fields were designed to insure that it was completely integrated with its mother vessel.



1.7 AEROSHUTTLE DEPLOYMENT. When it was launched, the AeroShuttle became a completely independent vessel. The onboard warp engines were capable of extended use, and the craft was fitted with a habitat area that could accommodate a small crew.

The Evolution of Ben Sisko

Benjamin Sisko came to Bajor to prepare its people to join the Federation. But, as Ira Steven Behr remembers, in the years that followed, he learned as much as he taught, finally accepting his destiny as the Emissary of the Prophets.



In the history of *STAR TREK*, no character has gone through more changes than Benjamin Lafayette Sisko. When he first arrived on *Deep Space Nine* he was a grieving widower who was uncomfortable about his role as the Bajoran Emissary; seven years later, he was a married man, who planned to make his home on Bajor but sacrificed everything to save his adoptive people by leaving his life behind and becoming one of the Prophets. "It's an amazing arc," says Ira Steven Behr, "and I defy anyone to point to any other lead in a *STAR TREK* series who went on such an incredible journey."

However, Ira adds, it would be a mistake to think that the writers knew what was going to happen when they first started work on *STAR TREK: DEEP SPACE NINE*. In fact, the character that Michael Piller and Rick Berman created was intended to be quite different

than the Sisko we are familiar with. As Ira remembers, one of their major concerns was to distinguish him from Picard. "I think they were looking for someone more accessible; not a guy where you'd have to twist his arm to get him to play cards with the crew. Also the part was conceived as younger, and that was what brought about the dreaded 'commander' status."

Kirk and Picard

The series bible said that Sisko was a man with a temper that he had to work hard to keep under control, but had a gentle demeanor. 'Emissary' also established that he had lost his wife at the Battle of Wolf 359, and that before arriving on the station he was uncertain what to do with his life.

The instruction given to the writers was that Sisko was a cross between Kirk and Picard, combining the best elements of each. "That

sounds terrific," Ira says. "It sounds as if it makes sense, but it wasn't that simple – every character is contingent on who you cast. Rene Auberjonois changed our take on Odo; Terry Farrell had a tremendous impact on Dax; and Avery Brooks made us rethink Sisko. You don't cast someone like Avery and then make him a commander; the audience could never buy that."

Because Avery was a mature man with a commanding presence it was also hard to imagine him hanging out with the crew in Quark's, or taking Kirk's somewhat happy-go-lucky approach to the universe. "Still," Ira says, "we were a little slow on the uptake, because the idea of a combination of Kirk and Picard sounded so good. That proved, I think, less than wonderful, both for us and Avery; though he never complained, and just did whatever we gave him, no matter what he must have thought of it at times."



DEEP SPACE NINE's creators, Michael Piller and Rick Berman, decided that Sisko's main relationships would be with his son, Jake, and his 'old friend' Dax. Before they cast Avery Brooks, they also saw him as an approachable man who might hang out with the crew.

A character is largely defined by the relationships they have with other people, and as the series began two relationships were particularly important to Sisko. "I think Jake and Dax were the things we were holding on to. Dax was supposed to be a whole different type of character. Again, casting Terry had an impact. Originally, the character was supposed to have a lot more wisdom and gravitas. Eventually, we realized we had to make her the type of person who would marry Worf, and that would never have worked with what we originally had in mind."

Friend and mentor

The idea was that the Sisko-Dax relationship would provide a kind of mirror to the Kirk-Spock relationship, with the human commander taking advice from a wise alien who could offer a different perspective on any situation. Given Dax's many lives, she would also act as a mentor figure to Sisko, helping him to understand himself and his situation. However, the chemistry between the actors led to a very different result, and Dax was later reinvented as a "female Errol Flynn."

"I think the idea of Dax and Sisko was a valid one," Ira says, "but in terms of success you can't compare it to the relationship with Jake, which was one of the best father-son relationships; it wasn't treacly, it wasn't over-sentimental, and I'm very proud of it."

In this particular case, the casting worked absolutely according to the plan, and there was a very real chemistry between Avery and Cirroc that was reflected in their performances as father and son. "It's no secret that Avery was a father figure to Cirroc. You'd see them on set and it was great just watching them together, and it just worked. I mean, what a swell role model for a kid to have growing up, as Cirroc did on the show. Avery is a strong guy; he's a commanding figure."

The pilot also set up Sisko's role as the 'Emissary of the Prophets,' a significant figure in Bajoran religion, but at this stage the writers didn't expect that the Prophets, who were very strange characters with an extraordinary concept of time, would play a significant role in the rest of the series. "At first glance the Prophets did not seem very viable; I don't think any of us really had our heads wrapped around it. I thought it was a great concept for the pilot, but it took us a while to warm up to the fact that we could actually use them to make good drama. Also there was concern we were doing too much stuff with Bajor, and if people didn't like Bajor, how were they going to respond to the Prophets? The whole idea of religion on television is dicey at best."

During the first season, the writers did

explore how Sisko's role as the Emissary affected his relationship with the Bajorans, but at this stage Sisko had some serious reservations about the whole idea of Bajoran religion and insisted that he was simply a Starfleet officer. And this was very much how the writers played him – early episodes focus on how difficult it was for him to apply Starfleet morality to the complicated situations he encountered. Inevitably, there was a certain imperialist undertone to all of this. *STAR TREK* has a tendency to present Starfleet characters as somehow possessing 'the answers,' and it would have been very easy to write shows in which Sisko taught the Bajorans how to be better people. This was never what Ira or the show's other production-writer Peter Allan Fields had in mind, and their boss Michael Piller had always



Making Sisko the Emissary thrust him into the heart of Bajoran politics, but when the series began Michael Piller had no intention of continuing the Prophets storyline.



'The Maquis' proved a turning point for Sisko, who could see that the issues at stake were more complicated than Starfleet was prepared to acknowledge.

intended *DEEP SPACE NINE* to present a more complicated view of the universe. Toward the end of the second season, Sisko was forced to confront the Maquis, and was presented with a situation so difficult that it was dividing Starfleet.

Difficult questions

"The moment I knew that we were going to do things that were going to rock the boat," Ira smiles, "was in 'The Maquis' when Sisko says something like, 'It's easier to be a saint in Paradise.' It's one thing to have Quark be the Greek chorus who criticizes the Federation, in terms of right and wrong, but this was Sisko; he is the man. Forget what his rank is; he is the captain. He is the authority figure, the guy with the mission, and to question that mission was pretty much unheard of in *STAR TREK*. There might have been an episode where Picard would say, 'Maybe we're doing the wrong thing,' but no one had ever really looked at and pulled apart and deconstructed what they were doing. I thought that was really interesting, and I thought Avery brought a power and a righteousness to those questions."

Sisko now had a unique perspective that clearly distinguished him from the other captains, but there was still an unfortunate gap between the character the writers were putting on the page and the character they were seeing on the screen. "I wasn't convinced, and Peter Allan Fields wasn't convinced, that it was really working, but to be honest it never hit me between the eyes until I finally went to see Avery do 'Robeson' on stage. I have to tell you, I was blown away. I'm looking at an actor and it was a totally different guy. He can sing, he can dance, he can tell a story and you can have tears in your

eyes. He can suddenly be the most engaging likable guy. I'm sitting there going, 'Oh my God! We have screwed up! This man is terrific, and we have him straitjacketed in this role. This is a multitalented guy who doesn't have to just stand around stiffly in this uniform, relating only to his kid.'

"So I came back from there a true believer that this character and this actor could do a lot more. That was when I started saying, 'We've got to make this guy captain; we've got to let him shave his head, like he wants to; we've got to let him rock and roll.' I remember talking to Rick about it and to Mike [Piller], and they had seen it also, and

it was like, 'Wow. OK, it doesn't matter what we thought we wanted, or what we did not want to do.' All that was secondary to trying to jump-start this character and jump-start the show. Because, frankly, I did not want to do a show where the supporting people are the total reason for tuning in."

At the end of the second season, Michael stepped away from the day-to-day running of the show, and handed control to Ira, giving him the responsibility of making the show work as well as it possibly could. "I thought, 'Let's shake things up,'" Ira remembers, "and that included Sisko."

A new beginning

Sisko's character was effectively relaunched in the opening episode of the third season, 'The Search,' when he returned to *Deep Space Nine*, with the *U.S.S. Defiant NX-74205* and an expanded backstory. We now learned that after the battle of Wolf 359 he had been involved with the project to design the *Defiant*; this established that he was a 'builder,' which was something that would become very important to his character in subsequent episodes.

His association with Starfleet's first warship also established that Sisko was a soldier. Ira says that this was something that came directly out of Avery's performance. "People told us he was a soldier. We got a lot of comments from people in the military who said that



The introduction of the *U.S.S. DEFANT NX-74205* was a conscious attempt to make the series and Sisko more active. From now on, he would take the fight to his enemies.



'Explorers' finally showed Sisko enjoying himself when he reconstructed an ancient Bajoran spaceship, and for the first time we saw that he was embracing Bajoran culture.

without a doubt Sisko was the most realistic military leader that they'd seen in any of the *STAR TREK* series."

This would prove increasingly important, and was at least part of the reason the show was able to sustain the Dominion War for so long – because Sisko was a soldier rather than a scientist; it made it easier for the staff to write war stories,

and talk about what it meant to be a soldier in times of war.

'The Search' also saw Sisko finally embrace his position on *Deep Space Nine*, when he finally got his personal possessions out of storage and brought them to the station. And, just as you can judge a man by the company he keeps, you can tell a lot about a person by what they own. By deciding that Sisko would have a collection of African art, the writers firmly acknowledged his African-American heritage. "I'm not sure how spectacular we did with the African art; I think it was a little bit of an obvious choice," Ira says. "But you've got to take that first step, and I think it was a legitimate first step. It just seemed like a no-brainer to give him something that people would recognize as being uniquely his, and since he was an African-American character it would not be bad to do that. And it was visual – it's there; it's on the wall. Most importantly, I think it freed us up to think into a more personal, more organic place."

The true Emissary

What followed was a concerted effort to make Sisko a more active character, who wanted to be where he was. Stories no longer presented him as uncomfortable, and he finally seemed to have come to terms with the grief he felt after his wife's death and to be ready to move on. At producer-writer René Echevarria's urging, the writing staff even returned to

Because Sisko was clearly a soldier, his character was well suited to the war-themed stories of the last three seasons.

In 'Accession' Sisko was happy to acknowledge Akorem Laan as the true Emissary, a role he had always been uncomfortable with, but ultimately he had to accept that the Prophets had chosen him.

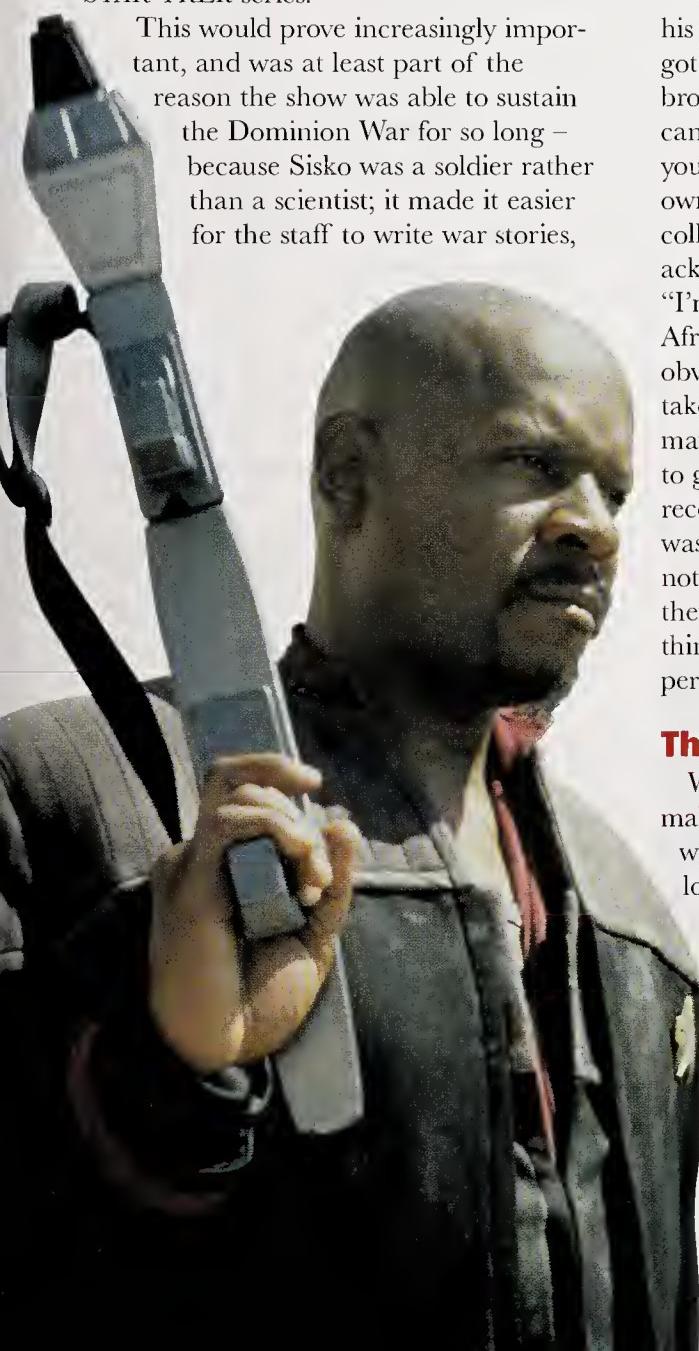
his role as the Emissary in 'Accession,' and had him accept that he had been chosen by the Prophets. This set Sisko and the writers on a path that would ultimately dominate the later seasons of *Deep Space Nine*, but, Ira says, no one realized this at the time.

"Rene said, 'What about Bajor?' Since they'd asked us not to do politics, we thought, 'What about religion?' And it just started to grow. We certainly didn't know that he was going to become a god. It's all links. It's amazing how all the different elements – questioning the authority of his mission and at the same time questioning this role he's been thrust in to as the Emissary; why was he there, and what was he getting out of it – all just came together."

Coming into his own

As the third season drew to a close, the project to reinvent Sisko was paying off, and Ira felt that the writers finally had a real handle on his character. "'Explorers' was, in my mind, a really important show, that's when all the elements came together. We were feeling very good. That's when we first got the permission to try the beard; and we knew that we were going to be hitting them up about making him a captain, three or four episodes later. We wanted the hair off soon, and the religious thing – the Bajoran thing – felt new and interesting."

By the time the fourth season began, Sisko had been promoted and the important parts of his character were in place. However, as Ira explains, he was still something of a solitary person; this was largely because the character had become a military man, and, despite the





As the series progressed, Sisko's visions became more and more intense. In 'Far Beyond the Stars' he even became uncertain what was real and what was a vision, but his faith in the Prophets only strengthened, and in 'The Reckoning' he trusted them to protect Jake.

original idea that he would be happy to join the crew for a game of poker, the reverse had turned out to be true. "He's a good leader, but he's not going to slap you on the back and go drink with you. He's an officer, and we all know there's a huge, huge, huge gap between officers and the people under their command. Who's he going to hang with? He can't hang out with O'Brien, even though he says he likes him, because O'Brien's an enlisted man. Bashir? Forget it, on any number of levels. Dax? Well, they're pals; they do hang out, but that didn't work as well as we'd hoped. Worf? I don't think so. A Klingon has got too many issues for Sisko. And Kira? I think they're friends, but she's a little too tough; a little too judgmental! And Odo; forget it."

Family man

Ira wanted to expand Sisko's personal life, so in the fourth season we were introduced to his father, Joseph, and he started dating Kasidy Yates. Ira was determined that these relationships would be real and convincing.

"In 'Homefront' you meet his dad, and it's not your usual TV dad stuff – 'I have a problem with my dad; unfinished business, have to work it out. Bye bye dad.' It was a continuing relationship. The same thing was true with Kasidy – it was an ongoing, serious relationship. Avery just had this maturity and this vibe that seemed to give it credibility."

Giving Sisko these kinds of relationships played a very important role in showing what motivated him, and made him more approachable than the grief-stricken, rather stiff character we had known in the first two seasons. Ira is clear that it also helped to make him a distinct and believable character. "I didn't want whatever was lacking at the beginning to hold us back. I figured that if we had not done the character justice at the start, we needed to go out of our way to try to make up

for that, and give the audience a chance to embrace him. So, no, he's not Kirk, he's not the swashbuckling fun, hero who's bedding women left and right and having a five-year adventure, and he's not Picard, who is magnificent in his isolation, but we've given him a kid, and we'll give him a girlfriend. What I'm proud of is that none of it was window dressing; it was all real relationships. And it all expanded the character, and it all hopefully made the audience experience *STAR TREK* in a different way. It didn't take away from the fun, and it did not take away from his continuing mission, but it gave it a flavor and a depth that made it better; more human. Kirk is a little boy's hero, and they had to turn Picard into a Borg to make him human. But Sisko is human."

Essential humanity

And Sisko's humanity was very important for another reason. By now the writers were devoting more and more time to his position as the Emissary. In 'Rapture' he started experiencing visions, and became more and more distant from his superiors in Starfleet.

He even advised Bajor to postpone joining the Federation, and following his discovery of B'hala the Bajorans began to openly revere him as a religious figure. All of this made it important for the writers to portray Sisko as a very human character. After all, here was a man who identified himself as much with the Bajorans as he did with his own people. And his position as the Emissary gave him enormous power. Sisko's humanity was vital to our understanding of just how bizarre the things that were happening to him were.

"To make the idea of him being the Emissary viable, we had to insure that he appeared more and more human, to make his conundrum more three-dimensional. Ultimately, you have to make the most human captain in order to turn him into a god."

Ira and the writing took that process even further in 'Far Beyond the Stars.' In his visions, Sisko became even more recognizably human. In fact, as Benny Russell he wasn't a *STAR TREK* character at all, but a very contemporary figure – a black man struggling to make a living writing science fiction in 1950's America.

Uncertain reality

"On a purely visceral level I think it moved the character forward by stripping him of the uniform, and having the preacher tell us that he is both the dreamer and the dream. I think it was important at this stage of the game to say yes, he's a captain; yes, he's the man in charge; but he's on a journey so far removed, and with so many twists and turns, that the nature of his reality itself is fracturing. And, really, to this day, I ask myself who is the prime character? Is it Sisko who's the prime character, and Benny Russell the fantasy character? Or is Benny Russell the prime character, and Sisko the fantasy character?"

The Sisko we were dealing with now was a



By the time the writers revealed that Sisko's mother was a Prophet, they had decided he would be joining her at the end of the series.



Ira was very pleased that they were able to give Sisko a significant family life – he is one of the few people we saw in Starfleet with a living father and an ongoing romantic relationship – and describes him as one of the most adult and mature characters in STAR TREK.

changed man. He no longer had any doubts about his role as the Emissary, and in 'The Reckoning' he showed that his faith in the Prophets was so great that he was willing to risk his son's life.

As *DEEP SPACE NINE*'s final season began, Ira knew where all this was headed. "By the seventh season, when we knew it was time to put the space station in mothballs, we had decided he was going to be a Prophet. I'm well aware that I have a certain perverse quality. I hate the audience feeling too comfortable, because life isn't comfortable and it doesn't turn out the way you want it to. The last thing in the world you would expect, and maybe the last thing in the world you think you want, is to take this guy and make him into a Prophet, and this is what we're going to do. If you're going to be a fan of the show, it's one test after the other!"

Paying the price

But Ira knew that if Sisko was effectively going to become a god, there would have to be a price to pay. He would have to give up everything – his new wife Kasidy, his son Jake, the home he planned to build on Bajor – and would exist only as a noncorporeal entity in the wormhole. "I never saw it as dead," Ira explains, "but he was with the Prophets and he wasn't coming back for a very long time! He was gone."

And if this story was going to mean anything, we had to feel Sisko's loss. "If he was going to earn the right to be a Prophet, he needed the purity of being a really human character. At the beginning of the series, he just seemed so aloof from it all, and so disconnected. I thought, 'Let's connect him as much as we can; let's connect him to the point where his life means so much to him and he has so much to lose, and then let him lose it. Because he's losing it for something with a

little more depth than a five-year mission.'"

Ira admits that he was a little disappointed when Avery asked him to scale his original vision back slightly, and alter the ending so that Sisko could return. "I understand that completely from his point of view. He's a black captain and he wanted the people watching it, and the kids watching it, to have that character to hang on to. And Sisko dying, which is how people seemed to see it when he became a Prophet, was something that he didn't want to do. All we did was add a line or two."

Walking with the Prophets

So, after seven years, Sisko's journey was complete, and it's a journey that Ira says he could never have predicted. The path the

writers took was full of inspired suggestions and unexpected turns. Sometimes they were trying to fix something; other times they were looking for something new; but, he says, they always knew that their "seven-year mission" was to explore the characters.

In many ways *DEEP SPACE NINE* was a debate about *STAR TREK*, about how the Federation and the individual characters related to the universe around them. That debate was played out through Sisko and, as all the different elements came together, his story fell into place. Looking back, Ira is amazed at what they managed to achieve, and the way countless decisions worked together to create such a complex and satisfying story. "You know," he smiles, "it's pretty cool!"



The series ended with Sisko sacrificing everything to save Bajor from the Pah-wraiths by thrusting them back into the fire caves and imprisoning them forever.

Designing Hirogen Ships

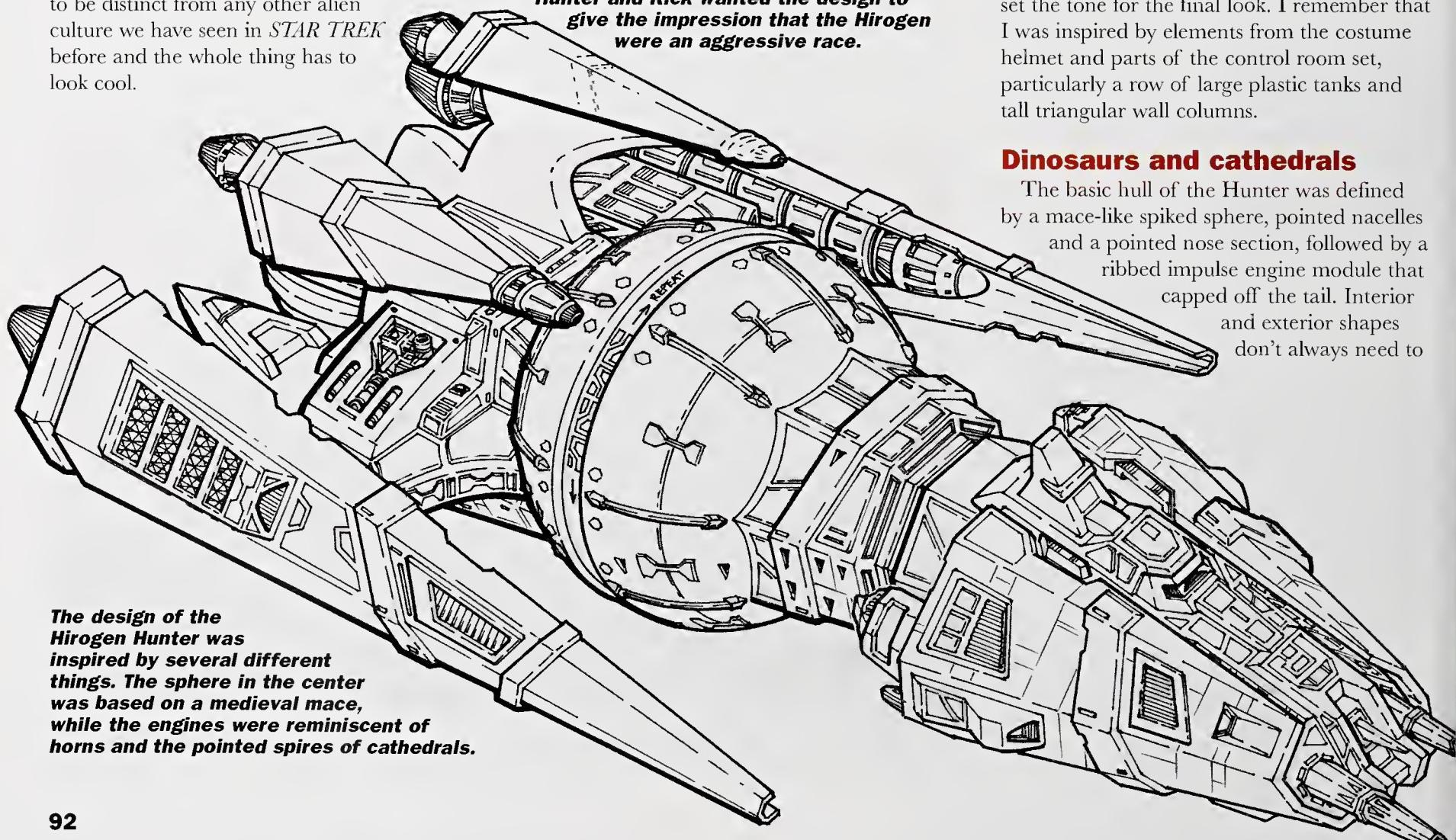
In *STAR TREK: VOYAGER*'s fourth-season episode of 'Message in a Bottle' we got our first glimpse of a Hirogen hunter ship; then, in the seventh season's 'Flesh and Blood,' the Hirogen gained two more starships and a space station.

Plenty of *STAR TREK* aliens make only one appearance and are never seen again, so they only need a single 'ship of the week.' However, there are other races that make repeat appearances and, in these days when computer-generated models are reasonably affordable, they can end up with a whole fleet of ships. On *STAR TREK: VOYAGER* I found myself making the Hirogen three ships, a space station, and a holographic decoy.

Designing ships for new alien races is always a challenge; the goal is to come up with shapes and colors that these aliens can use on several different ships and space stations. The scheme you come up with has to be distinct from any other alien culture we have seen in *STAR TREK* before and the whole thing has to look cool.



The first Hirogen ship to appear was the Hunter and Rick wanted the design to give the impression that the Hirogen were an aggressive race.



The design of the Hirogen Hunter was inspired by several different things. The sphere in the center was based on a medieval mace, while the engines were reminiscent of horns and the pointed spires of cathedrals.

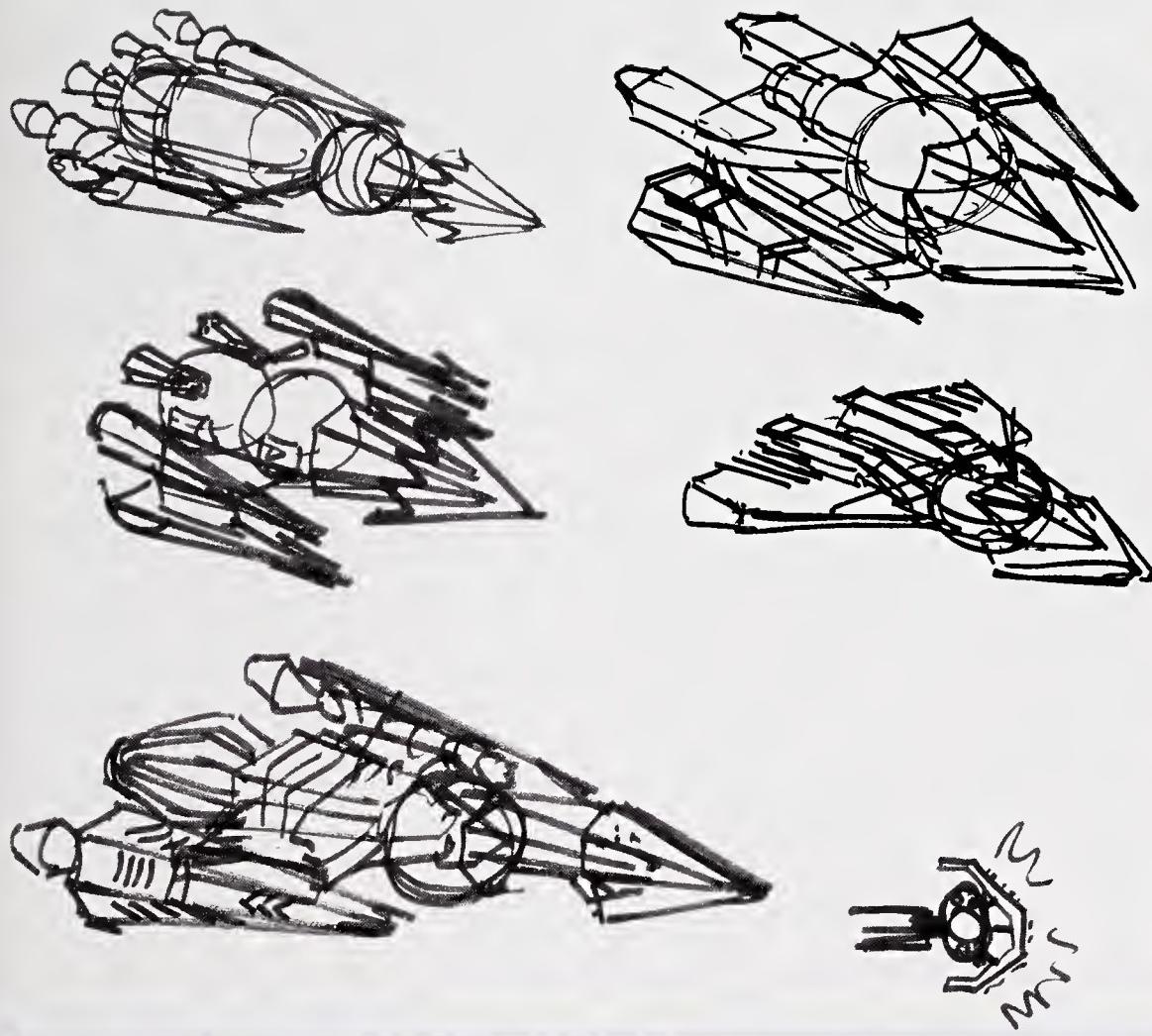
I began work on the first Hirogen vessel – a Hunter – as I always do, by sketching a group of basic masses that would say something visual about the Hirogen themselves or that were somehow reminiscent of the sets that were being designed for the interior of their ships.

For me, at this point, many different rules come into play simultaneously: make it look like it works; make it fit the style of the users; make it so the visual effects vendors can actually build it; make it according to what the script says; and make it look interesting. Changes can – and do – come along the way, but this is a good start.

The first few pages of yellow-pad doodles set the tone for the final look. I remember that I was inspired by elements from the costume helmet and parts of the control room set, particularly a row of large plastic tanks and tall triangular wall columns.

Dinosaurs and cathedrals

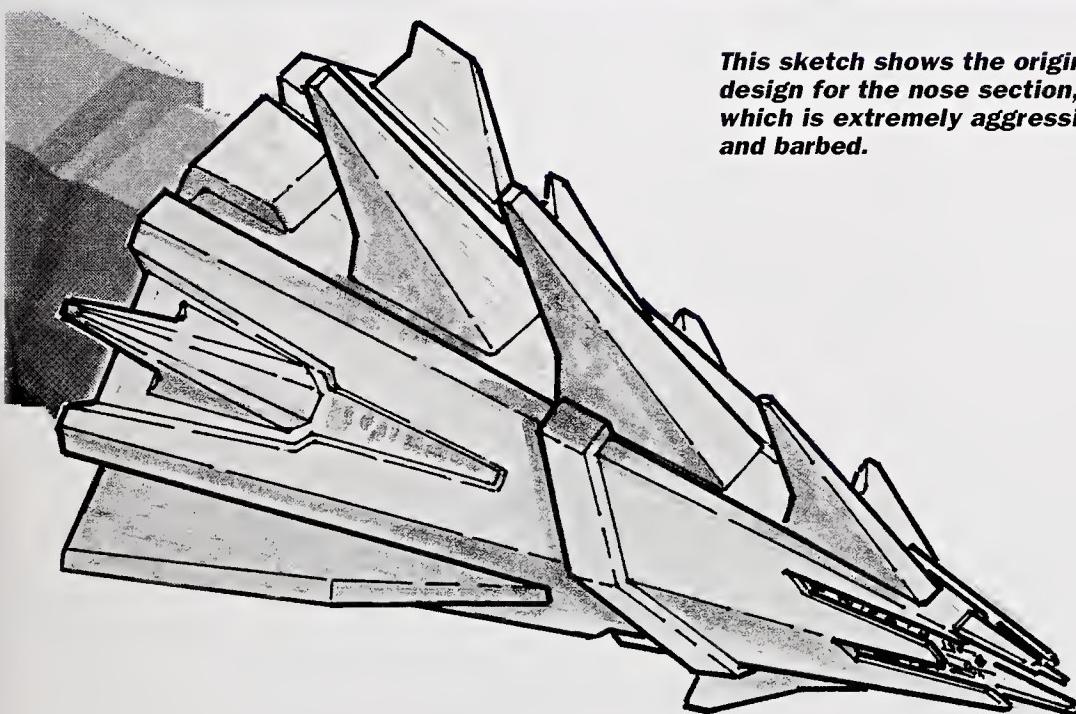
The basic hull of the Hunter was defined by a mace-like spiked sphere, pointed nacelles and a pointed nose section, followed by a ribbed impulse engine module that capped off the tail. Interior and exterior shapes don't always need to



First doodles

Rick always initiates the design process by sketching out some simple shapes on a legal pad. His early versions of the Hunter featured a pointed nose section that was like the tip of a spear.

This sketch shows the original design for the nose section, which is extremely aggressive and barbed.



The shapes and surface detailing on the Hirogen ships was inspired by the design of the helmets, which had been made before Rick finalized the first ship.

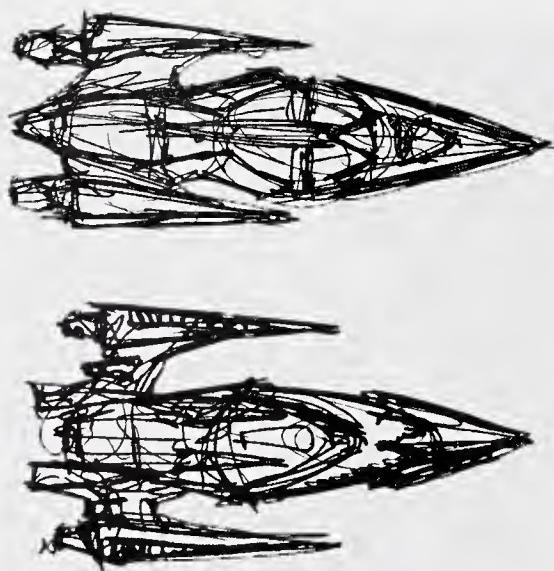
reinforce each other, but I decided to make the connections here. Triceratops horns came to mind, mixed with the crushing iron of medieval weapons and a dash of the cathedral spires of Notre Dame and Salisbury.

A bit more doodling to move pieces and parts around, and then it was onto the computer to see how all the masses worked in three dimensions. Given that we had shifted almost entirely to CGI, ship designs no longer had to accommodate motion control mounts or electronics hatches. The beauty of a program that renders even simple polygons is that it allows you to extrude and replicate shapes, play with positions and proportions, and rotate the design around. This lets us see where interesting details can be added or whether certain angles might not look right to the camera; it also lets us find some really good angles, too!

Playing with shapes

The nice thing about building shapes with polygons is that you can interpenetrate different solid objects and let the computer handle shading the areas where they join. The preliminary Hunter model was a set of some 12 objects that were pushed into each other, something you can't easily do with foamcore or plastic. The impulse pods were scaled copies of the warp nacelles, attached to pylons and canted away from center.

Behind the Scenes

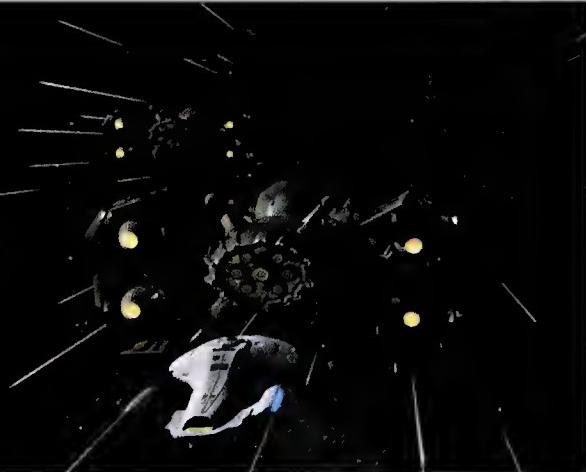


Rick started work on the Dreadnought by playing around with the shapes he had used on the Hunter. This approach made it clear that the two ships were related.

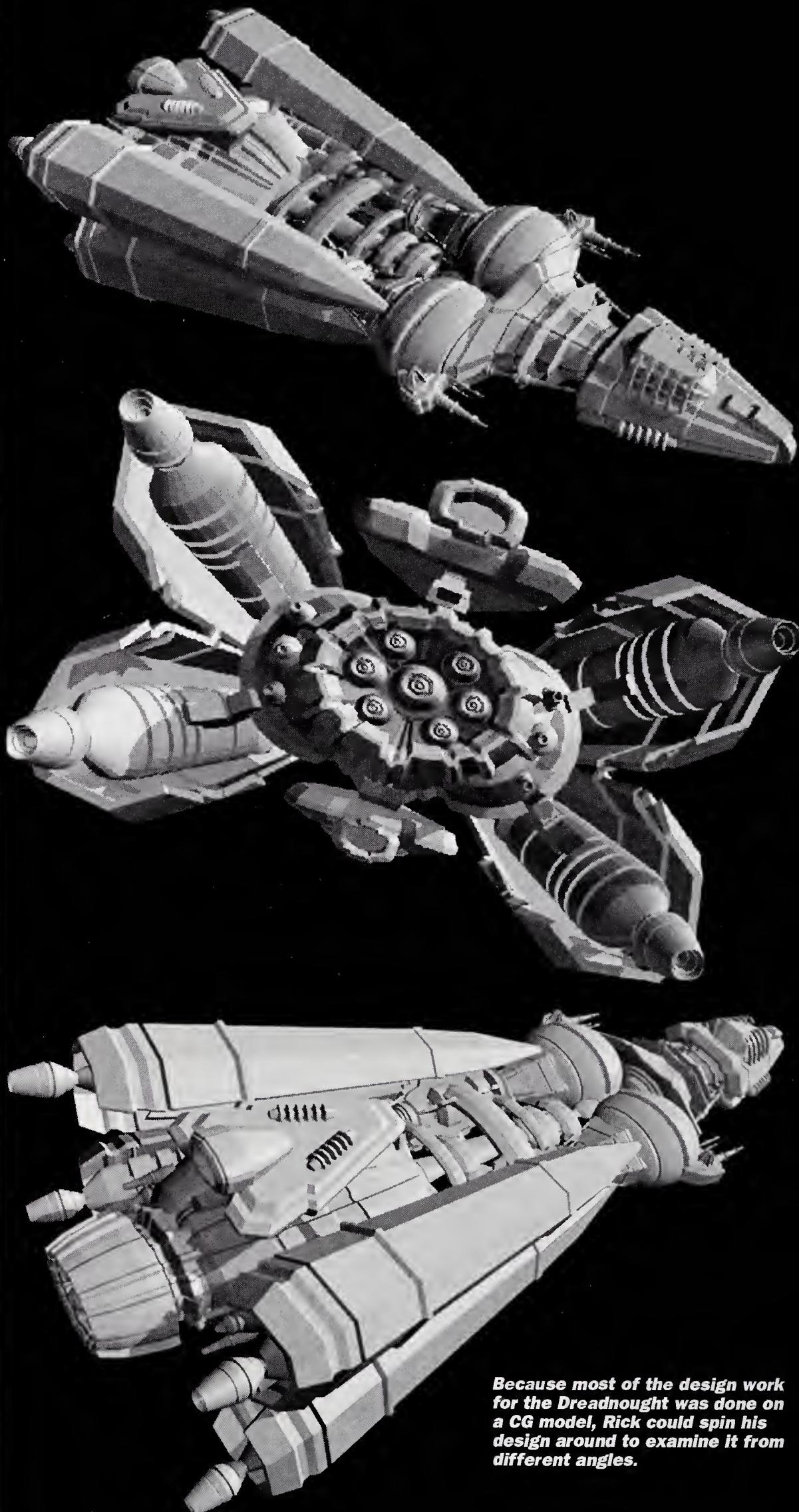
The nose section underwent the most changes, as the producers asked for a less pointy version, and we settled on a forward module made from two slightly chopped spires. The space between them would be filled with an assortment of blocks, plates, and energy weapons.

Adding detail

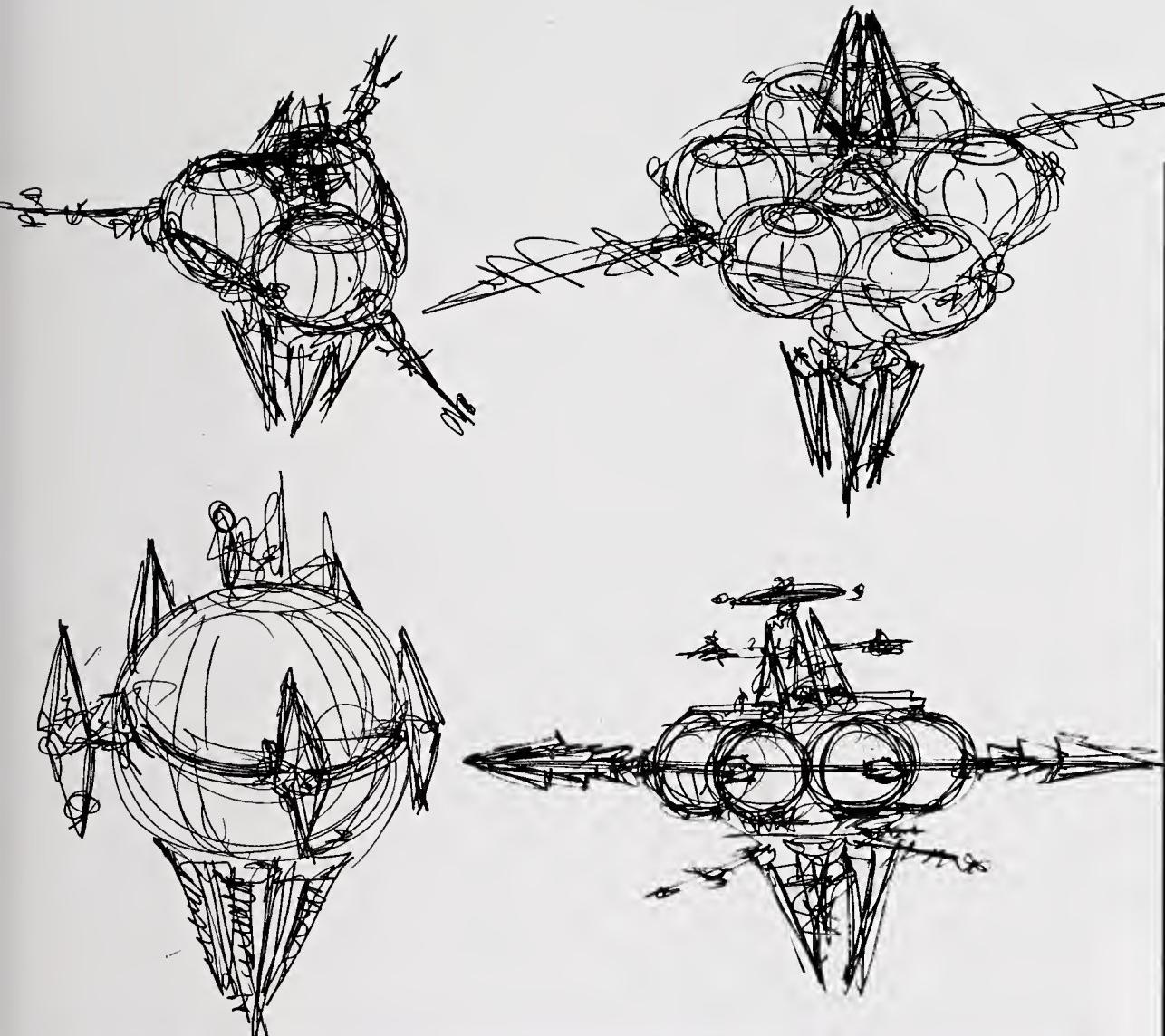
On a clean 11"x17" sheet, I traced over the basic CGI perspective sketch in light blue pencil and drew in the nearly-final details. To do this I studied photos of the Hirogen set, with its netting, columns, weapons collections, and specimen tanks, for ideas. People often ask how I know what shapes to draw and where, and I usually explain that it's a process involving memories of almost everything I've



The script called for VOYAGER to follow the Hirogen Dreadnought by hiding in a sensor blind spot, so Rick gave this ship enormous engines that could create a suitable gap in its sensor readings.



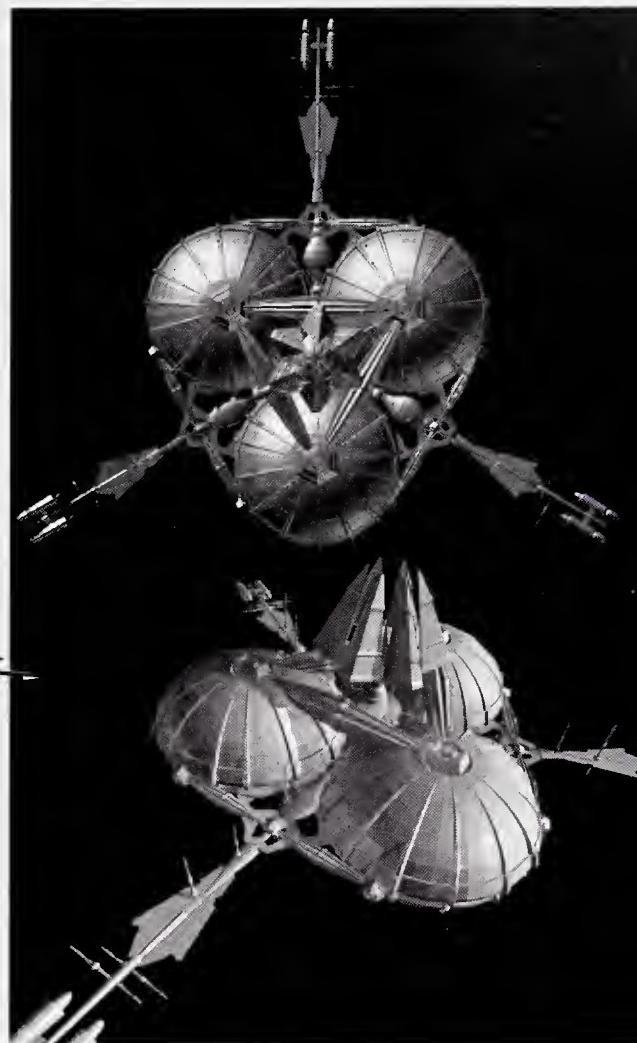
Because most of the design work for the Dreadnought was done on a CG model, Rick could spin his design around to examine it from different angles.



Holo-training facility

The design of the Hirogen's holographic training station was based on the spherical unit at the center of the Hunter.

The holo-training station used the same textures and colors that were used on the original Hirogen Hunter, making it clear that it belonged to the same race.



Again, Rick used a CG model to refine the design of the Hirogen space station. At this point the number of spheres became hemispheres and the station sprouted various communications antennae.

seen or experienced, with some very specific stored visuals in the areas of art history, industrial and space vehicle design, aeronautics, biology, and physics.

Many details are an exercise in the aesthetic breakup of a larger blank space, with a pinch of engineering logic thrown in (the best science fiction hardware designers I know do understand how the real stuff works). And the hunter ship surfaces followed that same process.

New ships

Foundation Imaging was given the inked line art, along with straight-on orthographic views of the CG sketch model, and proceeded to build the final high-quality model that would be used in the final show. A few elements changed in the process, such as the sphere flattening a bit and the addition of gun turrets, but the overall result fit the bill. Foundation then gave it the finishing touch of dark, imposing metallic colors and textures.





Foundation's final model of the Hirogen holoship followed Rick's design but the CG modelers made some significant changes. Areas that Rick had left vague were developed and considerably more surface detail was added.

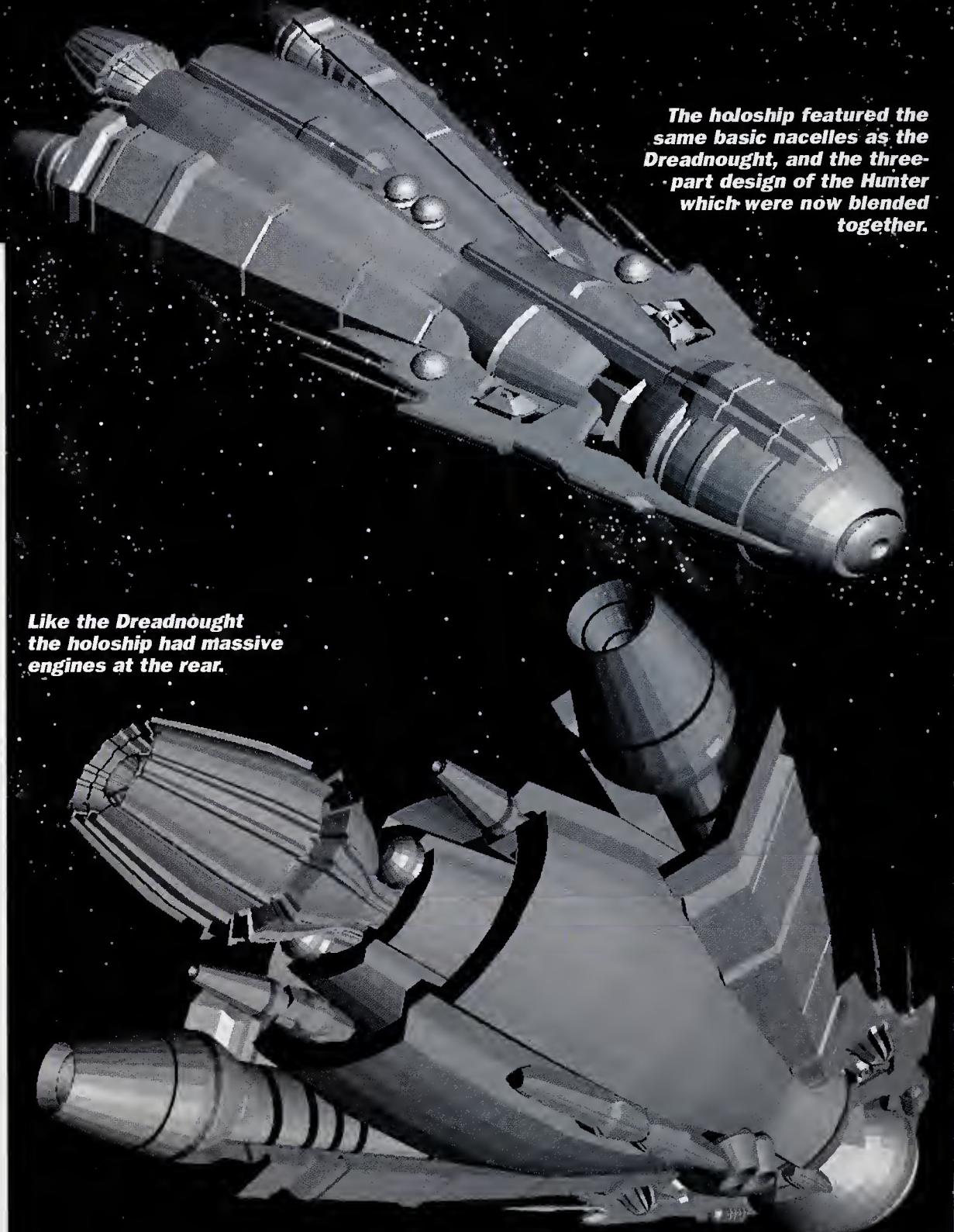
The original Hunter ship stuck with us from 1997 to the fall of 2000, when 'Flesh and Blood' called for the creation of a new Hirogen warship, a training base, a decoy probe, and the renegade holoship, all of which had to use established stylistic elements. It was back to the doodle pad.

Massive vessel

Since the script eventually called for the U.S.S. *Voyager* to shadow the Dreadnought by following close behind in a sensor "blind spot," and the producers decided they wanted the new ship to be much larger than the standard Hunter, specific design decisions were made. The Hunter formed the basic look, but some parts were doubled in number as well as in size. Four of the now-signature nacelles were stretched and attached to a longer backbone. The central impulse engine was scaled up, but also got more complicated with the addition of multiple sub-nozzles. Weapons platforms extended from top and bottom. A complex set of rings and tunnels were modeled and animated by Foundation so that they became ponderous rotating wheels, no doubt parts of the Hirogen main propulsion system.

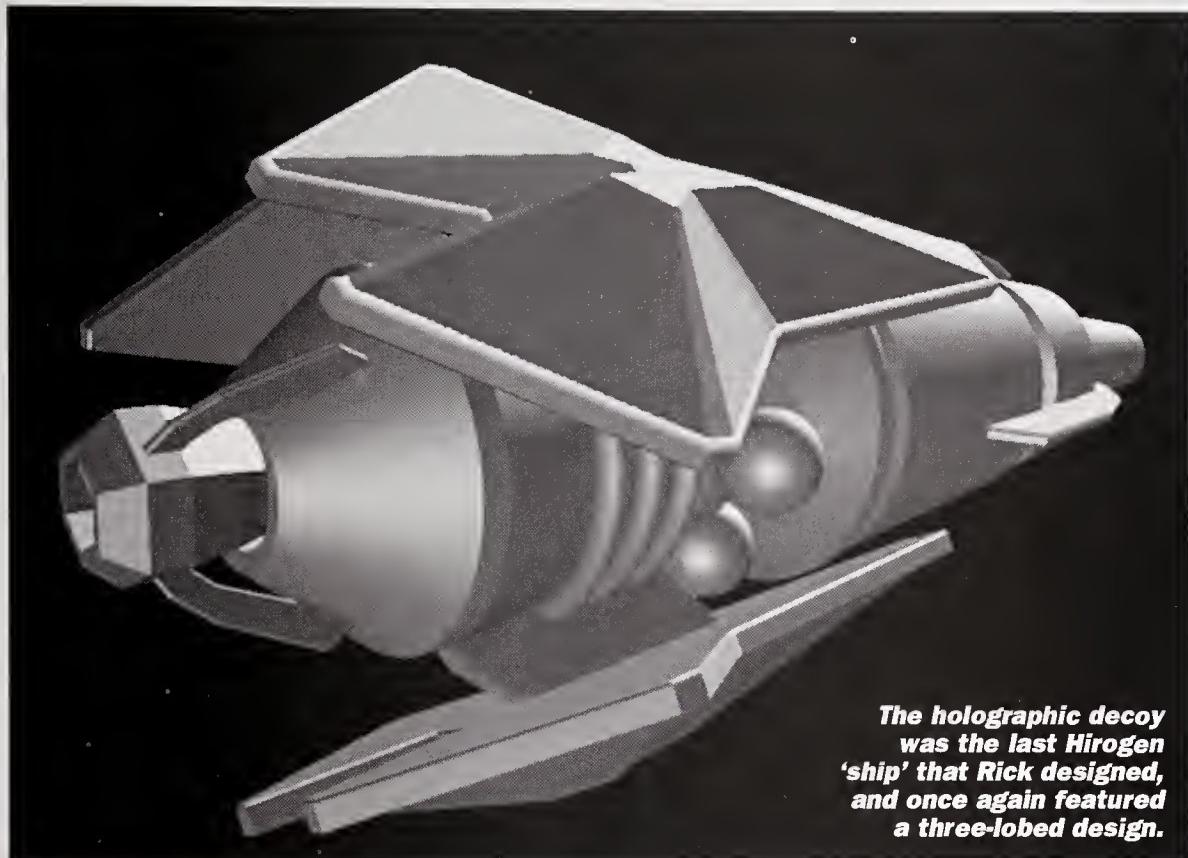
Other details were added in the CG sketch stage, including some very high-voltage plasma disruptors. This time around I did not produce a final ink sketch; instead various views of the Dreadnought CG sketch were emailed to Foundation, with the recommenda-

The holoship featured the same basic nacelles as the Dreadnought, and the three-part design of the Hunter which were now blended together.



Like the Dreadnought the holoship had massive engines at the rear.

Behind the Scenes



The holographic decoy was the last Hirogen 'ship' that Rick designed, and once again featured a three-lobed design.

tions to embellish the new ship the way they had done with the Hunter, and add Hirogen colors and textures.

The Hirogen training base began like most ships, as a series of quick pen strokes to play with volumes and Hirogen-style parts. What immediately clicked for me was the concept of a cluster of holographic chambers that had a round floor plan, and were all tied together with structural beams and linked with ribbed transfer tunnels. The propulsion nacelle that

had been designed for the Hunter was adapted for a series of dorsal and ventral power generators as well as providing propulsion to move the station around.

Communications antennae, airlocks, and sensor booms sprouted from the equator. Various combinations of chambers and connectors and antennae were whittled down to a single design with three holo-arenas, and transmitted to Foundation. Again, Hirogen colors and textures, along with any running

lights and glowing energy sources, would be added to the final CG model.

The last two things that needed to be designed and built were the renegade holoship and the decoy probe. The holoship used the basic nacelle shape given to the other Hirogen vessels, but this time the bridge section was more rounded, to distinguish it from the others. A variation on the hunter pylons became slight 'wings' with open cut-outs. Rounded structural beams tied the fore and aft sections together and small vents and pressure spheres dotted the skin; these were all intended to cast interesting shadows and kick off highlights. That helps give a sense of scale. Sensors, com antennae, lifeboats, and plasma disruptors went in all the right spots. As before, various views were rendered for the producer's approval and for Foundation to build in the computer.

Raised surfaces

The decoy probe was a simple three-lobed object, small and to the point, with a few bits of raised detail like warp generators, nose fins, and impulse nozzles. Once again, CG sketching made the work go quickly, this time without the need for any pen drawings.

That doesn't always happen, of course, especially with larger, more important vessels. Some of those took weeks to develop. Free-hand strokes often produce strange and fun results that can be refined into usable bits of hardware later; I try to hang onto these little scraps, just in case. Perhaps the Hirogen style will be just the spark to set me off in a totally new direction of shipbuilding. ☺

Foundation worked from pictures of Rick's simple CG model to create a much more sophisticated version that featured the familiar textures used on the other Hirogen ships.



Briefing: Starship Operations

Tachyon Detection Grid

In 2368 Geordi La Forge developed a method for detecting cloaked Romulan ships, and in so doing prevented a coup d'état on the Klingon homeworld.

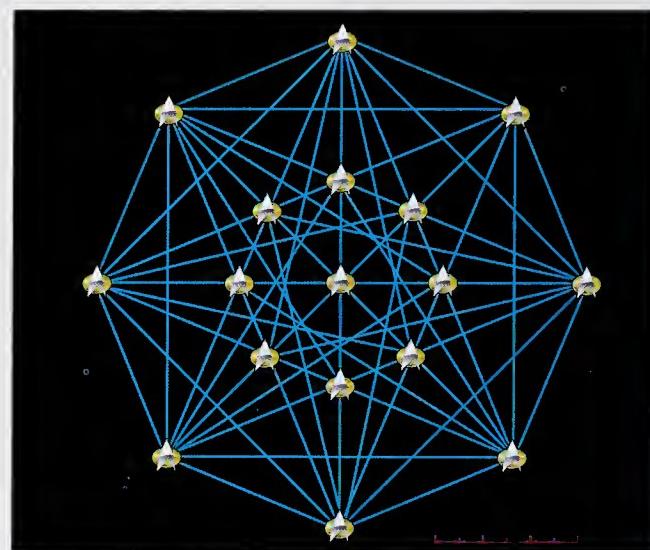
The political situation in 2368 on the Klingon homeworld was precarious: the installation of Gowron as Klingon High Council leader had provoked unrest throughout the Empire. Agitators such as Lursa and B'Etor, sisters from the disgraced House of Duras, were prepared to deal with the Romulans to regain their power. The Romulan Empire, eager to disrupt the Federation-Klingon alliance, secretly backed the Duras sisters, providing them with supplies and weapons. Starfleet suspected the Romulans of shipping arms to the Duras sisters, but they lacked the means to track cloaked Romulan ships and expose their involvement.

Fortunately, Lt. Geordi La Forge devised a method involving dozens of Starfleet vessels, utilizing faster-than-light tachyon beams to detect these ships. La Forge's idea was to position the

ships at intervals near the Klingon/Romulan border. Then each ship would send out a tachyon beam to the ships nearest to them, thereby creating a tachyon net. The theory was that when a cloaked Romulan ship interrupted one of the invisible tachyon beams, sensors would detect this and report the Romulan ship's location.

Casting the net

At that time, Starfleet vessels were scattered throughout the quadrant and most were more than a day's travel from the Klingon/Romulan border. In all, 20 Starfleet ships were needed to insure that La Forge's tachyon web would work. As a result ships had to be prematurely released from Spacedock and construction yards to make up the numbers alongside the *U.S.S. Enterprise NCC-1701-D*. Data was given command of one of these



A schematic breakdown of the tachyon detection grid showed the Federation ships sending out their tachyon pulse to each other. The Romulans had their own ideas as to how the grid could be disrupted, and fought fire with fire – or tachyons with more tachyons.

hastily called up ships, the *U.S.S. Sutherland NCC-72015*.

With the fleet in place at the border, the tachyon beams were activated. La Forge's theory was proved correct when five cloaked Romulan ships were detected entering the net.

The Romulan force, led by

Commander Sela, the daughter of Tasha Yar, soon discovered the tachyon net. However, she was at a loss as to how to avoid it. Evasion was critical since additional Romulan supply ships were approaching, and the Romulans were desperate to keep their involvement secret. All Romulan ships held their positions and waited for a new plan.

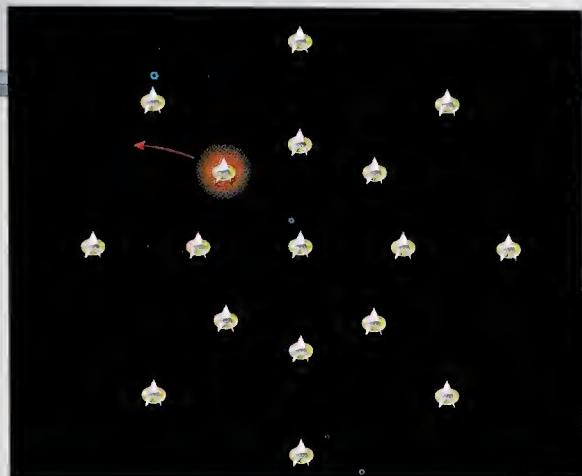
Countermeasures

Captain Picard decided to break the stalemate and set up a trap by deliberately having one of the ships fall back to create a hole in the tachyon net. However, Sela saw through Picard's plan and ordered her ships to remain where they were.

Instead Sela reasoned a part of the tachyon detection grid could be negated by flooding it with a massive tachyon pulse. The interference would then mean her vessels could pass by the Starfleet ships undetected.

A schematic drawing of the tachyon detection grid showed the Federation ships in place with tachyon pulses being sent between them. Any Romulan Warbirds penetrating the tachyon beams would prove that they were trying to enter Klingon space.





Captain Picard, on the U.S.S. ENTERPRISE-D, chose to have a ship break the tachyon grid and thus lure the Romulan ships through the hole and expose their presence.



The other ships reconfigured to account for the gap in the tachyon figuration. However, Sela, didn't fall for the trap, and devised her own plan for outwitting the Federation.



The U.S.S. SUTHERLAND, commanded by Data, was chosen as the point of a massive tachyon burst in the Romulans' attempt to throw the Starfleet armada off their trail.

Her target was the area where the U.S.S. Sutherland was positioned – Data's ship.

Captain Data

Data – the first android ever to captain a starship – was saddled with a resentful crew who didn't trust a machine to lead them.

When Sela's tachyon pulse hit,

the sensors on Starfleet ships were jammed and couldn't detect Romulan vessels passing through their tachyon beams. Sela's ships advanced as Picard ordered all Starfleet ships to reassemble the net in front of the Romulan vessels.

Data, however, ignored Picard's orders, when he realized that he

could expose the Romulan ships by reconfiguring his ship's sensors to search for residual tachyon signatures that would have formed around the Romulan ships when they disabled the net. In order to expose these signatures Data ordered his crew to reconfigure photon torpedo warhead yields to emit a level-six

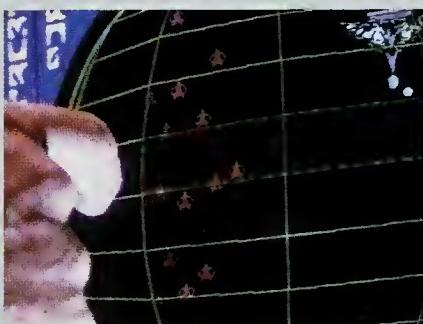
high-energy burst, which when they exploded illuminated the telltale tachyon particles that surrounded the Romulan ships. With the whereabouts of a number of her vessels now revealed, Sela was forced to withdraw Romulan support and she left her Klingon 'allies' to fend for themselves.

Tachyon detection grid – step by step

In order for the tachyon detection grid to be successful in detecting Romulan Warbirds, all the ships had to maintain formation. A ruse was attempted to try and coax a Romulan ship to enter the net, but the Romulan commander saw through this and attempted to flood an area of the grid with tachyons to prevent detection. The Sutherland countered, but the commanding officer, Data, risked a court martial by disobeying the fleet's orders.



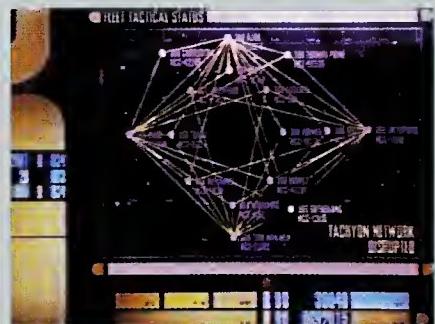
Captain Picard monitored the setup of Starfleet ships deployed to detect cloaked Romulan ships entering Klingon space.



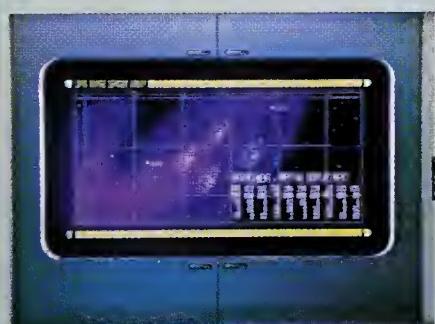
A cloaked Romulan ship was aware of the Federation plan, and had to decide their next move without falling into any traps.



The Romulan commander, Sela, disrupted the tachyon net by firing a massive tachyon burst toward the SUTHERLAND.



Sela's plan worked – the tachyon detection grid had been disrupted and Picard ordered the fleet to fall back and reestablish the grid.



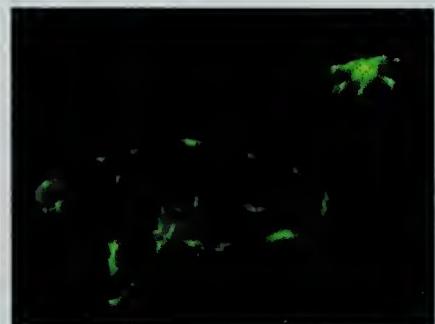
Data disobeyed the orders and reconfigured the SUTHERLAND's sensors to search for residual tachyon emissions.



In order to pinpoint the tachyon emissions Data ordered photon torpedoes to be reconfigured with high-yield warheads.



Two adapted torpedoes were fired and detonated in the direction of the tachyon emissions and the cloaked Romulan vessels.



The torpedoes illuminated the tachyon signatures that surrounded the Warbirds and they were forced to withdraw.

Briefing: Starship Operations

The Kolvoord Starburst

This dangerous, and banned, formation flying maneuver places several speeding ships in close proximity with one another and involves some risky pyrotechnics.

The Kolvoord Starburst is the name given to a spectacular, but highly dangerous, aerobatic space maneuver.

Five spacecraft are needed to execute the display. They begin by arranging themselves in a circular formation, coming extremely close together – the distances between them may be as little as 10 meters.

Starburst

Once in position, they cross and fly off in opposite directions, igniting their plasma trails as they do so. This produces a spectacular 'starburst' effect, from which the maneuver takes its name. Although the display is impressive, the decision to ban it was made in the 2260's, following the death of five cadets who

attempted the maneuver.

In 2368, Starfleet Academy's Nova Squadron, under the leadership of Cadet Nick Locarno, learned about the dangers when Cadet Joshua Albert was killed in his squadron's attempt at the maneuver. The spacecraft piloted by the Nova Squadron members collided in mid-flight and, although the other four pilots were able to transport to the safety of the nearby emergency evac station on Mimas, all five of their craft were destroyed.

As punishment for both the attempt at the Kolvoord Starburst, and his efforts to cover up the cause of the accident, Cadet Locarno was expelled from the Academy. The three other surviving cadets had their academic credits for the year voided.



Long-range scanners picked up images of Nova Squadron attempting the Kolvoord Starburst. Cadet Nick Locarno initially tried to cover up his squadron's attempt at the banned maneuver, blaming the death of Cadet Joshua Albert on piloting error.

The Kolvoord Starburst was most impressive when performed by five ships of identical size and shape, making the maneuver as symmetrical as possible.

From a normal horizontal flying position the five craft arranged themselves in a circle, with their wingspans lined up to form the circumference.

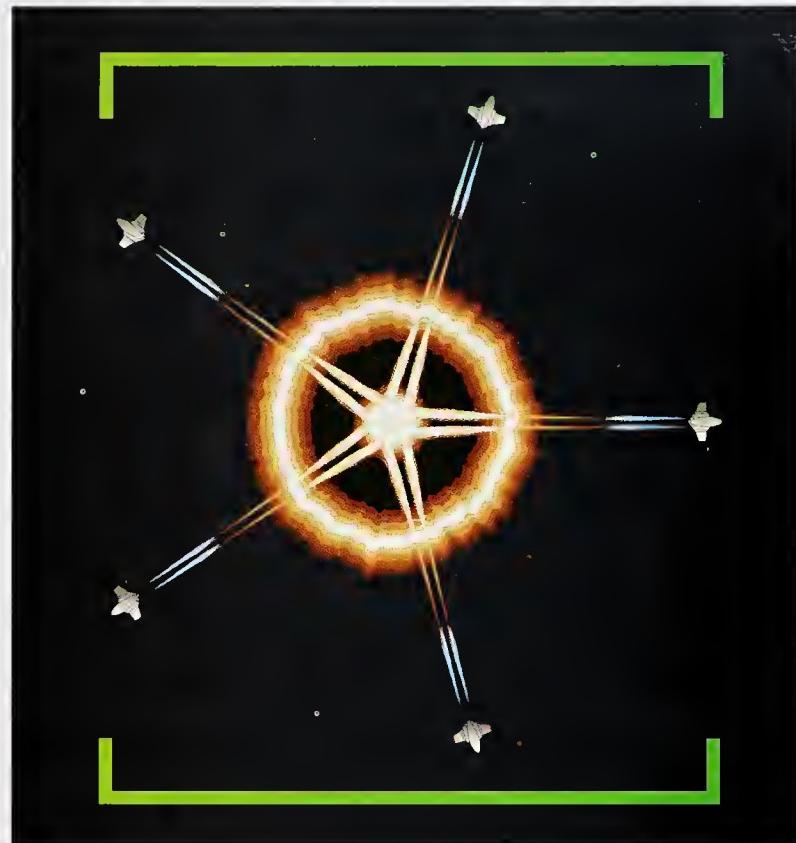
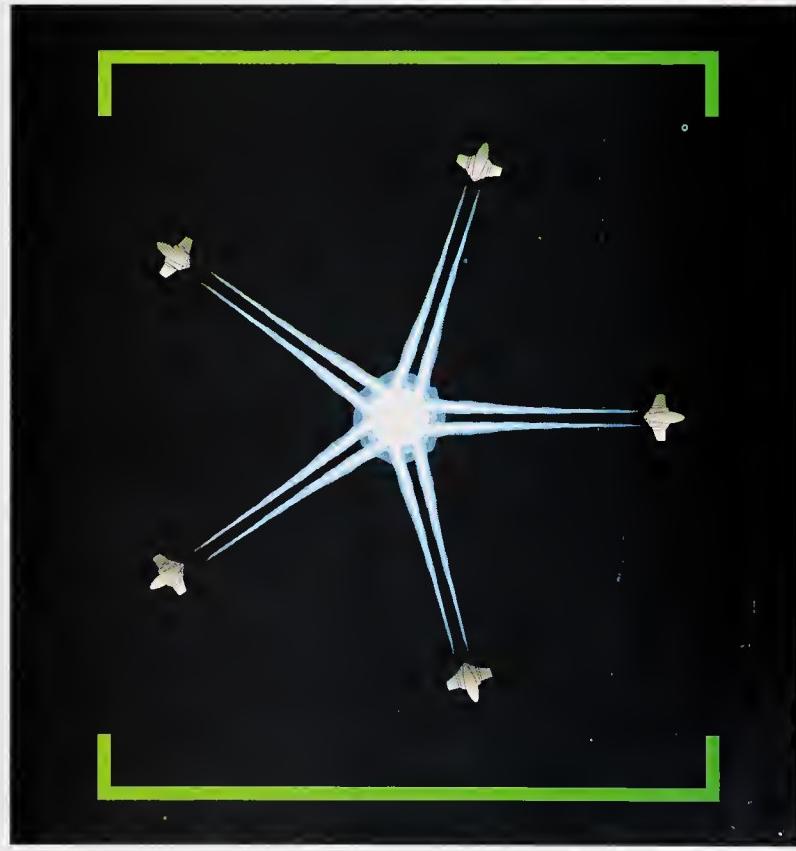
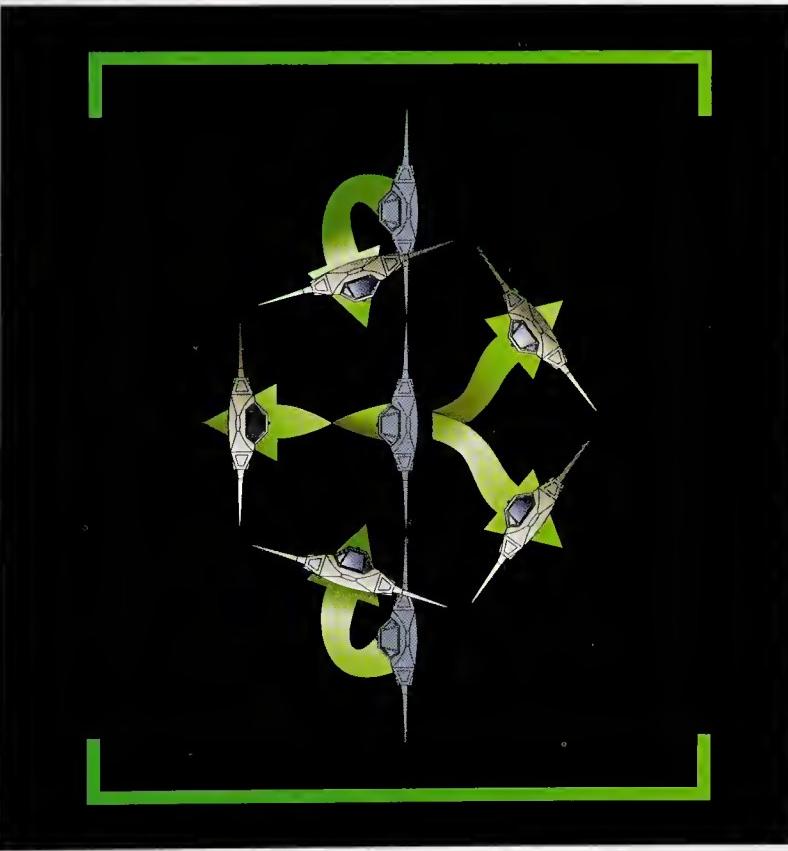
It is the close proximity of the ships that makes the maneuver so dangerous. Craft designed to travel through space are not intended to be only a few meters apart.

The Kolvoord Starburst maneuver was prohibited by Starfleet in the 2260's after several cadets had died trying to perform it. The delicate maneuvering of high-speed craft in tight formation was considered too risky, especially for the inexperienced cadets of Starfleet Academy. Also, if the plasma trails were not ignited at exactly the right moment, or the ships not moving in perfect synchronicity in the maneuver, then some, if not all, of the ships could be caught by the explosion and the results could be catastrophic.

The Kolvoord Starburst

The Kolvoord Starburst

The five single-pilot craft begin the Kolvoord Starburst by maneuvering into a pentagon shape with the wings of the ships sometimes only 10 meters apart. All ships then fly apart at great speed, leaving bright plasma trails behind them. This forms a bright center to the star, with five points leading from it. At this stage, the starburst effect looks like a neon-white, five-pointed star. The climax of the Kolvoord Starburst, however, comes when the ships ignite their plasma trails. This changes the color of the starburst to a fiery red, and also creates a circle of fire, which rings the five-pointed star between its center and the ships.



Using Gravity to Time Travel

One of the most precarious methods of time travel to be implemented was the slingshot effect, which required intricate calculation and a good deal of luck.

Despite the advances in interstellar travel, the United Federation of Planets is extremely cautious about time travel. The few methods known are risky, but there are times when those dangers have to be braved.

One of the most daring methods was to head straight for the nearest star, or any massive gravity field, at maximum warp. A black hole was the best stellar body to use for this maneuver because of its high density, but the strength of the gravity field could pull the ship to its destruction. A star could also be used, which, although not as dangerous as a black hole, carried its own risks, such as the danger of burning up any ship that traveled too close.

Slingshot

In order to clear the pull of the gravity field and accelerate to the point of time warp, pilots had to



The pressures on a starship during time travel could be immense, as Admiral Kirk discovered when he took a Klingon BIRD-OF-PREY more than 200 years back in time. His mission was to locate some humpback whales, which were extinct in his own time period.

use a maneuver developed by the pioneers of spaceflight known as the slingshot.

This principle was used by NASA scientists on Earth in the

20th century to propel their early spacecraft across far greater distances in less time by using the sun's gravity. By the 23rd century, although the feat was

still somewhat unpredictable, it provided the safest means of time travel.

Calculation

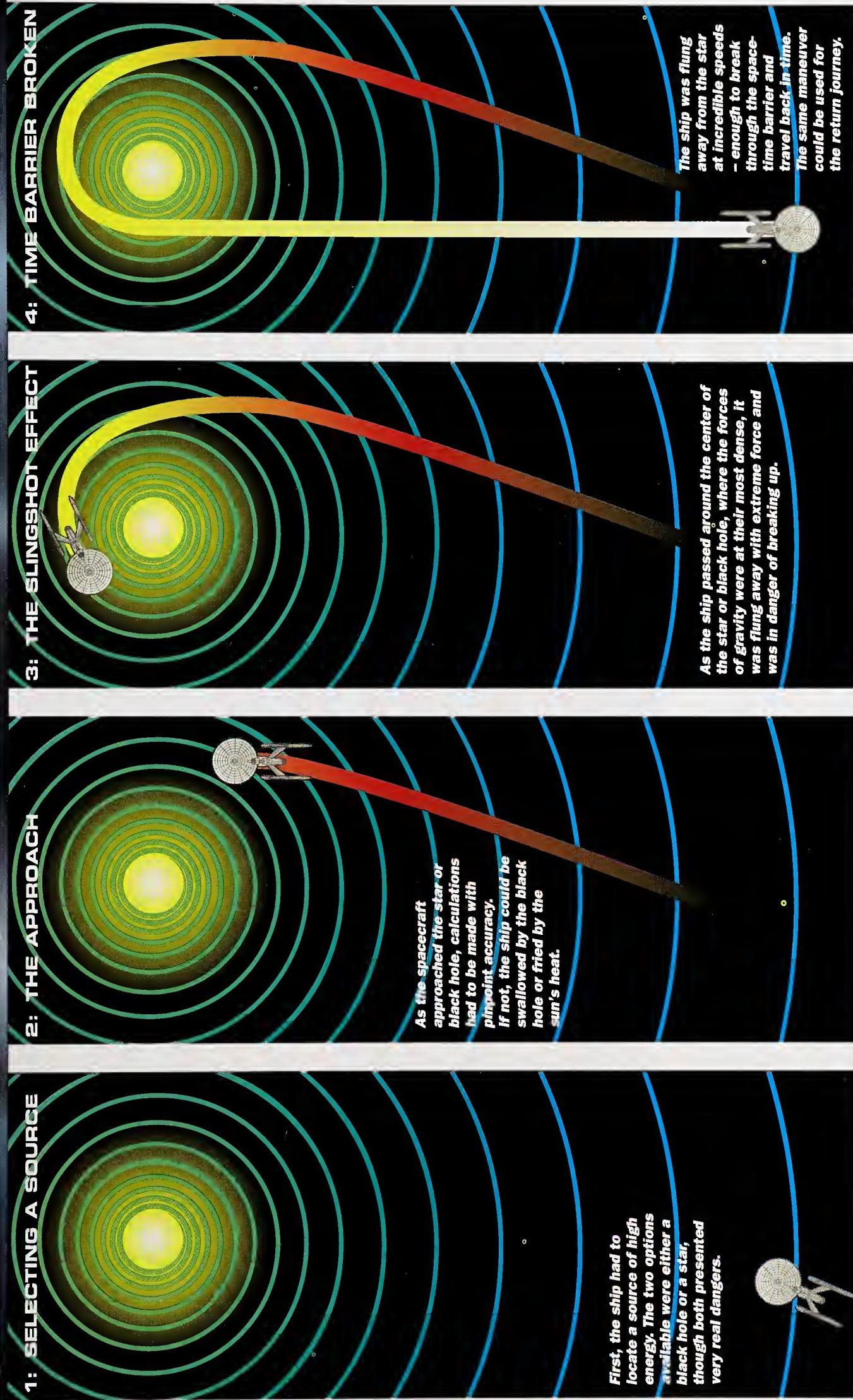
It took an extremely powerful computer to be able to process all of the variables involved in time travel, and a very capable science officer to analyze the results. The approach trajectory, velocity, and break point all had to be calculated without any margin for error. The break point was particularly important as this determined how far the ship would travel back in time, and any error could result in the ship being lost in time.

The maneuver was more of an art than an exact science, as demonstrated in 2286 when Admiral Kirk piloted a Klingon *Bird-of-Prey* back to the 20th century to locate some humpback whales. The time travel was successful thanks to Spock's calculations, and a little luck.



Using a powerful gravity source to time travel was an extraordinarily complex maneuver. There was little margin for error, and the ship's mass and velocity needed to be calculated precisely. However, for many years this was the only practical way of time traveling.

Using Gravity to Time Travel



Step-by-Step guide

Traveling through time depended on the spacecraft building up more speed than was normally possible using its engines alone. The only known way to achieve this in the 23rd century was to use the extreme gravity given out by either a star or a black hole to fling the vessel through the time barrier.

Paramount Comics

In 1996 Marvel began producing *STAR TREK* comics under the Paramount imprint, and expanded the *STAR TREK* universe with their unique storylines.

STAR TREK's first comic book incarnation arrived on newsstands in 1967, and since then several publishers have held the license for the titles, including Gold Key, DC Comics, Malibu, and Marvel Comics; Marvel's original venture into Gene Roddenberry's universe had expanded on the events of *STAR TREK: THE MOTION PICTURE* from 1980 to 1982. Almost 30 years after Gold Key had started the *STAR TREK* comics bandwagon, Marvel returned to the fold in 1996 with a whole sequence of *STAR TREK* titles as part of their new Paramount Comics imprint. Marvel's comic books covered all of the television series to date, as well as visiting Captain Pike, introducing the all-new Starfleet cadets, and even bringing The X-Men aboard the *Enterprise*.

Before Kirk took command of the U.S.S. *Enterprise NCC-1701*, Christopher Pike held the center seat with a younger Spock as his first officer. Pike's *Enterprise* differed greatly from Kirk's, and in the pages of '*STAR TREK: Early Voyages*', writers Dan Abnett and Ian Edginton crafted an ongoing series of adventures for its crew. The '*Early Voyages*' are action-packed, two-fisted stories full of phaser fire and starship combat, and most of the issues are self-contained tales. Pencils and inks for the series were largely the work of Patrick Zircher and Greg Adams, with Mike Collins, Javier Pulido, and Steve Moncuse drawing the final issues.

Pre-Kirk comics

Several of Pike's crew were familiar faces from the original pilot – Spock, Dr. Phillip Boyce, José Tyler, and transporter chief Pitcairn – but in order to build up a full cast, Abnett and Edginton introduced a number of new characters. The new bridge crew included Masai chief engineer Moves-With-Burning-Grace, the pyrokinetic alien Nano from planet Liria, Yeoman Dermot Cusak, navigator Sita Mohindas, and Nurse Gabrielle Carlotti, each introduced during issue #1's story 'Flesh of My Flesh.' As the series progressed several of the main cast of





Mister Nano

Nano came from a planet called Lirin. The Lirin were telepathic and shared a collective consciousness; they were also a very introspective race, and Nano was created to be an envoy to the Federation. As such he had no position in Lirin society and was considered an outcast, but he found a new home under Captain Pike with the Enterprise crew.

In Issue #9 Nano was forced to give up his Starfleet commission when he was ordered to return home after some strange deaths.

the 'Early Voyages' came to a premature end. Edginton later commented, "I like to think that in a small way we perhaps broke the ground for *ENTERPRISE*."

Paramount Comics revisited the *STAR TREK* and *STAR TREK: THE NEXT GENERATION* crews in the pages of a bi-monthly, double-sized title, '*STAR TREK: Unlimited*'. Like the 'Early Voyages,' Abnett and Edginton wrote 'Unlimited,' with several inkers and pencils handling the art, including Mark Buckingham, Kev F. Sutherland, Ron Randall, and Al Williamson.

Typically, each issue featured one story from each series, from conflicts with the Gorn to Picard's dealings with an anti-Prime Directive. While the majority of '*STAR TREK: Unlimited*' stories were not linked, issue #7 crafted an amusing tale with elements in both the classic *STAR TREK* and *TNG* time periods. In 'An Infinite Jest,' the omnipotent Q and his rival Trelane (from 'The Squire of Gothos') take captains James Kirk and Jean-Luc Picard, and change their places in order to see how well each would perform in the other's time. The interaction of a *STAR TREK: FIRST CONTACT*-era Picard with Spock and McCoy, and Kirk's seduction of Deanna Troi, are priceless moments. The final 10th issue in July 1998 was written by *STAR TREK* novelists Michael A. Martin and Andy Mangels and was a sequel to the original series episode 'A Piece of the Action.'

Marvel returned to the territory of their first *STAR TREK* comics with '*STAR TREK: Untold Voyages*', a brief five-issue series that ran during the summer of 1998, following the *Enterprise*'s second five-year mission after the events of *ST: TMP*. All five came from the same creative team; written by Glenn Greenberg, with art by Michael Collins and

Keith Williams, issue #1's story 'Renewal' opened with the final moments of the first *STAR TREK* movie. Greenberg took a Kirk full of self-doubt into a conflict with a squadron of Klingon warships and even found a moment to recall his bluff from 'The Corbomite Maneuver.'

DS9 comics

Following in the footsteps of Malibu Comics, a new *STAR TREK: DEEP SPACE NINE* series launched in late 1996, initially under the guidance of *STAR TREK* novelist and comics writer Howard Weinstein, with art by Tom Grindberg & Al Milgrom. Weinstein's work at DC Comics on their *STAR TREK* title made him an ideal choice to launch Marvel's take on *DS9*, opening the series with a two-part tale, 'Judgment Day.'

The writer equated the two-issue format with a television episode, and although the dense character interaction made many issues of the comic wordy, Weinstein and his successors (Mariano, Michael A. Martin, and Andy Mangels) used the broad range of the series to tell stories both epic in scope and personal. Issue #3 and #4's 'The Cancer Within' brought back the renegade Maquis as a recurring adversary who would form part



In the 'Early Voyages' issue #9, 'One of a Kind,' Captain Pike visited Nano's home-world, a planet called Liria.

characters had a 'spotlight' story; Dr. Boyce suffers a case of possession similar to Scotty's in 'Wolf in the Fold' in issue #8's 'Immortal Wounds,' and Nurse Carlotti comes face-to-face with the alien Chakuun, who murdered her family in the two-part tale 'The Fallen.' The Lirin communications officer Nano is one of the series most interesting characters; generated by his race specifically as an emissary and an explorer Nano is an outsider to his own people as well as a lone Lirin in the greater universe, and in issue #9's 'One of a Kind' the *Enterprise* visits his homeworld to solve a series of unexplained deaths.

Multi-issue stories

The short run of '*STAR TREK: Early Voyages*' featured few multi-part stories, but the largest was a four-issue plot running over issues #12–#15; when Colt accidentally triggers a time warp device, she finds herself a fugitive from Starfleet, and enlists the help of James T. Kirk – a reckless freighter captain – and Pike to help her return to her own timeline. The final issues of the comic book began another multi-issue storyline, and involves Pike taking part in an undercover cultural observation mission on a planet. In June 1998

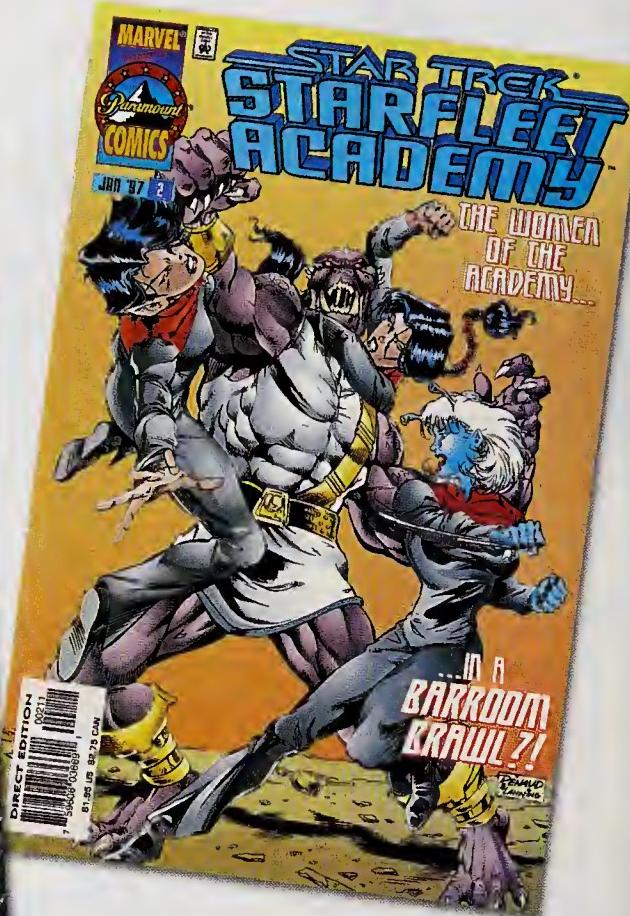
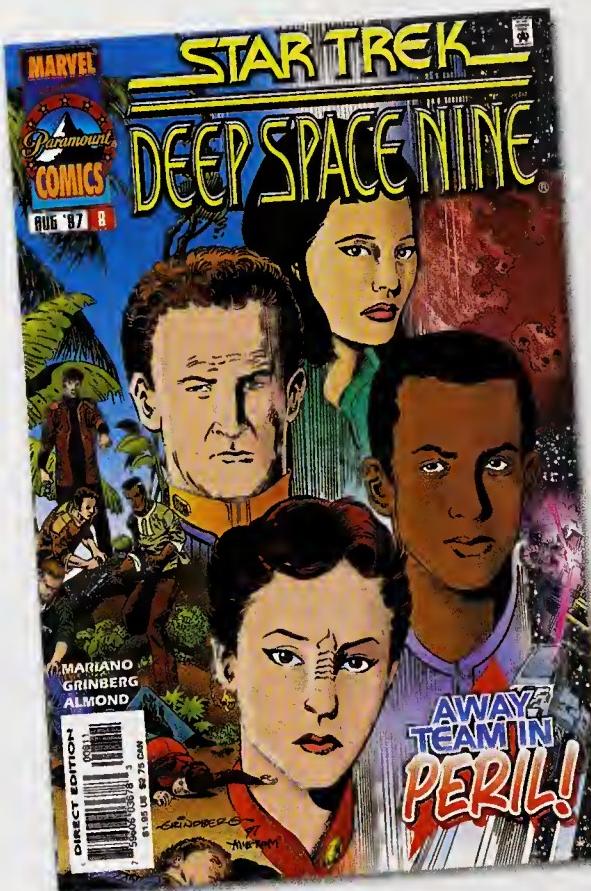
Collectables

of 'the shadow group,' a fringe faction of terrorists in issues #4 and #5. The final 15th issue was, perhaps appropriately, 'Requiem in Obsidian,' a story centered on Garak and a dark moment from his past as a spy for Cardassia's Obsidian Order.

In November 1996, *STAR TREK: VOYAGER*'s second season was airing on television as Marvel launched their ongoing comic series, under the guidance of writer Laurie Sutton. Sutton admitted she was "thrilled" to write Captain Janeway and, together with Spanish artists Jesus Redondo and Sergio Melia, she wrote all but six issues of the comic's run until the title ended in March 1998, at #15. The opening plotline brought in faces from the early seasons of *VOYAGER*, with a group of Talaxian mercenaries and Trabe raiders vying for command of the starship; *STAR TREK* comics veteran Howard Weinstein took over for the two-part tale 'Homeostasis,' which featured a group of Kazon, and Ben Raab then followed with 'Relicquest,' a three-part story that recalled TV episodes like 'Arena' and 'The Chase.' As the series drew to a close, the comics came up to date, reflecting changes brought about in the television series, and in the 'Telepathy War' storyline featured in the *DS9* comic.

Starfleet Academy

No matter how carefully comic writers crafted their stories, basing a series on an ongoing *STAR TREK* show meant that they were always at the mercy of unfolding events on screen; perhaps to create a little freedom and appeal to a teenage audience, one of the boldest titles on the Paramount Comics contingent was '*STAR TREK: Starfleet*



The Paramount imprint produced a *DEEP SPACE NINE* comic series, and started a new storyline with '*Starfleet Academy*'

Academy', an ongoing title featuring just one regular television series character – *DS9*'s Nog. While the young Ferengi had previously appeared in comics, '*Starfleet Academy*' teamed him up with the four other members of cadet team Omega Squad during his time at Starfleet's training school; the impulsive Matt Decker, T'Priell, a Vulcan female with a dark secret, the statuesque Andorian woman Pava Ek'Noor, and Kamilah Goldstein, a Jewish-Palestinian girl. Along with Nog and their Trill teacher Commander Zund, these were Starfleet's best hope.

Artists John Royle, Tom Wegryn, Chris Renaud, and Andy Lanning inked and penciled the series, and having Cooper as the writer for the entire run gave '*Starfleet Academy*' the opportunity to maintain

an ongoing thread of character stories as well as episodic adventures. Cooper also introduced a group of Klingon rivals for Omega Squad in the form of First Cadre; their deadly first meeting in a story over issues #4 and #5 reveals a doomed love affair between Pava and a Klingon cadet, as well as fearlessly killing off the character of Kamilah in an emotionally taut finale. Following issue #5, Kamilah's replacement was introduced, the acerbic Betazoid telepathic prodigy Edam Astrun. At the same time, developing storylines on *DS9* comics led to the appearance of stories featuring telepathy as a main component; issue #8 brings back an original series antagonist in the form of Charlie Evans (aka 'Charlie X') before the team break Starfleet's General Order Seven in issues #9–#11 and visit Talos IV, where a covert force of the Dominion's Jem'Hadar are trying to kill the psionic Talosians.

As well as touching on elements of established *STAR TREK* lore, '*Starfleet Academy*' also broke new ground by originating the multi-part 'Telepath War' story in its pages and even printed one of its issues (#18, 'Cadet Challenge') in both standard and Klingon



The Andorian member of '*Starfleet Academy*' Omega Squad was called Pava Ek'Noor.



A special edition of issue #8 'Cadet Challenge' was published in Klingon, and featured a glossary in the back so that readers could translate the issue.

storyline over all their *STAR TREK* titles, and so 'The Telepathy War' was born.

Starting in issue #12 of 'STAR TREK: Starfleet Academy,' the tale took the Omega Squad characters to *DS9* for issues #12 and #13 of the *STAR TREK: DEEP SPACE NINE* comics. The two casts combine their forces to resist a Jem'Hadar assault through the wormhole, who are intent on wiping out the Alpha Quadrant's only full-proof defense against Changelings – telepaths. In the fourth chapter of the story, 'STAR TREK: Unlimited' #6, the crew of the *U.S.S. Enterprise NCC-1701-E* joins the battle, while the telepathic victims briefly make contact with Kes in the Delta Quadrant in part five, *STAR TREK: VOYAGER* #13. Writer Chris Cooper, with artist Steve Moncuse and Patrick Zircher, produced the final chapter in a one-shot special, 'STAR TREK: Telepathy War'; and in a fraught confrontation with the Dominion's

language editions; but perhaps one of the boldest additions to the storyline was a regular supporting cast member who was gay, something many *STAR TREK* fans had wanted to see for years. With its dynamic and pacy storytelling, the adventures of Decker, Nog, and the rest of the Omega Squad crew were sadly cut short in June 1998.

Previously, crossover stories between *STAR TREK* crews had been kept to a minimum in the comics, but in the tradition of their superhero comics Marvel wanted to spread a single

The only familiar character to be brought to 'STAR TREK: Starfleet Academy' was Nog from *DEEP SPACE NINE*.



shock troopers, the combined *Enterprise*, *DS9*, and Omega Squad crews defeat the psionic infection before the Jem'Hadar can win.

Canceled

However, for all its new ideas, Marvel's entire Paramount Comics line was canceled within two years when sales fell short of expected numbers, and the *STAR TREK* license was eventually taken up by Wildstorm Comics some years later. Because of the publisher's decisions to end the line abruptly, titles such as 'STAR TREK: Early Voyages' were cut in mid-story, while others such as the planned 'STAR TREK: Phase III' (about a crew of Starfleet Intelligence agents) and a *DS9* tale called 'The Dark Emissary' were never released. Marvel's second venture into the *STAR TREK* universe can be remembered as a bold experiment and a fresh approach to the milieu; for collectors, back issues can easily be found in comic stores. ☺

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Volume 1 Issue 1

Briefings: *STAR TREK: INSURRECTION* Ships, The Borg, The Son'a
Interviews: Patrick Stewart, Rick Berman, Ira Steven Behr, Brannon Braga
Features: Creating Seven of Nine, The Crew that Never Was, Designing Tricorders, Herman Zimmerman's Production Diary (Part 1), From the Wormhole, An Inside Look at 'Dark Frontier'

Ref: STM001



Volume 1 Issue 7

Briefings: U.S.S. Enterprise History, The Cardassians, Holotechnology
Interviews: Nichelle Nichols, Max Grodénchik, Ronald D. Moore
Features: Andre Bormanis on Weapons and Tactical Systems, Scenic Art Department, 'STAR TREK: New Worlds,' Designing the Breen Attack Ship, Standing in for the Captain

Ref: STM007



Volume 1 Issue 2

Briefings: Deep Space Nine, Starfleet and the Federation, The Klingons, U.S.S. Prometheus
Interviews: Kate Mulgrew, D.C. Fontana, Jason Alexander
Features: *STAR TREK: INSURRECTION* Concept Art (Part 1), Herman Zimmerman's Production Diary (Part 2), Designing the Cardassian Freighter, *STAR TREK* Memories: Tim Russ

Ref: STM002



Volume 1 Issue 8

Briefings: Delta Flyer, Captain Picard, The Vulcans, The Kazon
Interviews: Rene Auberjonois, Jennifer Hetrick, Fred Freiberger
Features: Designing Stellar Cartography, 'STAR TREK: Klingon Academy,' *STAR TREK* Costumes: Seven of Nine, Romance Aboard the U.S.S. Enterprise NCC-1701, Andre Bormanis on the Borg

Ref: STM008



Volume 1 Issue 3

Briefings: U.S.S. Enterprise NCC-1701, Weapons, Transporters
Interviews: Leonard Nimoy, Armin Shimerman, Peter Lauritson
Features: *STAR TREK: INSURRECTION* Concept Art (Part 2), Designing the Akira Class, Dan Curry and the VFX team, Making PADDs, Alien Voices, Michael Westmore

Ref: STM003



Volume 1 Issue 9

Briefings: Starbases, The Ferengi, Starship Operations
Interviews: Robert Duncan McNeill, James Darren, Ricardo Delgado
Features: The Real Starship Enterprise, *STAR TREK: DEEP SPACE NINE - The Fallen,' Liquid Nitrogen: STAR TREK's Visual Effects Secret, STAR TREK Stories: Creating the Alamo Model, Rocky Frie: Prop Supplier*

Ref: STM009



Volume 1 Issue 4

Briefings: U.S.S. Voyager NCC-74656, Communications, Starfleet Uniforms: 2266, Romulans: 2200's
Interviews: Nicole deBoer, John de Lancie, Joe Longo
Features: Creating *STAR TREK: DEEP SPACE NINE* (Part 1), *STAR TREK: INSURRECTION* Concept Art (Part 3), Designing the U.S.S. Defiant NX-74205, *STAR TREK* Encyclopedias

Ref: STM004



Volume 1 Issue 10

Briefings: Computer Systems, The Krenim, Seven of Nine, U.S.S. Enterprise NCC-1701-D (Part 2)
Interviews: Marina Sirtis, J.G. Hertzler
Features: Matt Jefferies - Designing the U.S.S. Enterprise NCC-1701, Writer Robert J. Doherty, Visual Effects House Digital Muse, 'STAR TREK: New Worlds, New Civilizations,' *STAR TREK* Stories: Quark's ship on 1940's Earth

Ref: STM010



Volume 1 Issue 5

Briefings: U.S.S. Enterprise NCC-1701-D, Species 8472, Parallel Earths
Interviews: Garrett Wang, Brannon Braga
Features: Designing the Hypospray, Creating *STAR TREK: DEEP SPACE NINE* (Part 2), Ronald B. Moore on *STAR TREK*'s Visual Effects, Makeup Artist Karen Westerfield, *STAR TREK* Secrets: 23rd-century-style sideburns

Ref: STM005



Volume 1 Issue 12

Briefings: U.S.S. Enterprise NCC-1701-A, The Klingons, Stellar Phenomena
Interviews: Andrew Robinson, Robin Curtis, Brannon Braga
Features: Matt Jefferies - Shuttles and the Shuttlebay, Designing Borg Costumes for *STAR TREK: FIRST CONTACT*, Designing the Bat'leth, Andre Bormanis on *STAR TREK* medical equipment

Ref: STM012



Volume 1 Issue 6

Briefings: U.S.S. Defiant NX-74205, The Dominion, The Hirogen, Captain Kirk
Interviews: Brent Spiner, Denise Crosby on the Making of 'Trekkies'
Features: DeForest Kelley: A Tribute, Creating *STAR TREK: DEEP SPACE NINE* (Part 3), Foundation Imaging, Andre Bormanis on Warp Technology, Jeri Taylor's 'Mosaics' & 'Pathways'

Ref: STM006



Volume 1 Issue 13

Briefings: U.S.S. Voyager NCC-74656, The Malon, Kirk's Crew
Interviews: Jonathan Frakes, William Campbell
Features: Designing Civilian Costumes for *STAR TREK: FIRST CONTACT*, A History of Klingon, U.S.S. Voyager Shuttlecraft, Creating the Dominion, Stephen Poel's Books, Illustrator Jim Martin, The *STAR TREK* Role Playing Game

Ref: STM013



Volume 1 Issue 14

Briefings: U.S.S. Enterprise NCC-1701-C, Starfleet Uniforms 2350's-2365, The Romulans, Propulsion Systems
Interviews: Robert Beltran, Chase Masterson
Features: Designing the Bridge of the U.S.S. Enterprise NCC-1701-D, Andrew J. Robinson's 'A Stitch in Time,' Designing the U.S.S. Equinox NCC-72381

Ref: STM014



Volume 1 Issue 21

Briefings: U.S.S. Enterprise NCC-1701-D, Federation Law, The Borg Queen's Ship, Standard Issue Kit 2266
Interviews: Tim Russ, Rene Auberjonois, Jonathan Del Arco
Features: Doug Drexler on his work as a STAR TREK makeup artist, Ronald B. Moore's Visual Effects Journal: 'Fury' (Part 2), Klingon Wooing

Ref: STM021



Volume 1 Issue 15

Briefings: Deep Space Nine, Lore's Borg, 24th-Century Medical Equipment
Interviews: Majel Barrett Roddenberry, Rick Berman, William Sadler, Jon Povill
Features: Designing the Bridge of the U.S.S. Enterprise NCC-1701-D (Part 2), Ron Surma: Casting, Motion Control (Part 2), John Colicos: A Tribute, Elite Force Computer Game

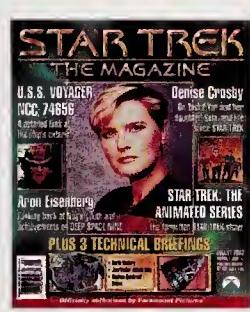
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Volume 1 Issue 22

Briefings: The Raven, 23rd Century Aliens, Ferengi Pod, Worf
Interviews: Dwight Schultz, Jonathan Frakes, Tiny Ron, Merri D. Howard
Features: Designing the Interiors of the U.S.S. Enterprise NCC-1701-D, Doug Drexler on his work as a STAR TREK scenic artist, Gold Key Comics: STAR TREK's Original Comics

Ref: STM022



Volume 1 Issue 16

Briefings: Earth History, The Jem'Hadar Attack Ship, Gamma Quadrant Races
Interviews: Denise Crosby, Nicole deBoer, Aron Eisenberg, John Meredyth Lucas, NASA's Janice Voss
Features: STAR TREK: The Animated Series, Designing the U.S.S. Enterprise NCC-1701-D (Part 3), A close look at the U.S.S. Voyager NCC-74656

Ref: STM016



Volume 1 Issue 23

Briefings: U.S.S. Dauntless NX-01A, Federation Starships, The Borg
Interviews: Rick Berman, Alice Krige, Manu Intiraymi
Features: Creating the Borg, Borg Costumes, Assembling the Borg Queen, Designing Borg Ships, Borg Makeup, The Borg Evolve, Borg Species Designations, Becoming Borg

Ref: STM023 & Ref: STM23A



Volume 1 Issue 17

Briefings: U.S.S. Enterprise NCC-1701, William Riker, Cardassian Ships, Spaceborne Life Forms
Interviews: Jeffrey Combs, Patti Yasutake, Features: Creating the Ferengi with Herb Wright, John Eaves on Arming DS9, 'STAR TREK: DEEP SPACE NINE Companion,' STAR TREK: The Animated Series (Part 2)

Ref: STM017



Volume 1 Issue 24

Briefings: Miranda Class, Wesley Crusher, The Vaadwaur, Starfleet Uniforms 2366-73
Interviews: Marc Alaimo, Susan Gibney, Martha Hackett, James Kahn
Features: Tim Earls: Set Designer, Designing Graphics: A Klingon control panel, Eden FX, Creating the Bajorans, Costumes for the Kai, Activision 2001, Captain Kirk and Computers

Ref: STM024

Volume 1 Issue 18

Briefings: U.S.S. Voyager NCC-74656, Alice, Kathryn Janeway, The Klingon Civil War
Interviews: Kate Mulgrew, Marina Sirtis, Josh Clark
Features: STAR TREK: VOYAGER: Season Six Visual Effects (Part 1), Designing the Delta Flyer, An Inside Look at 'Unimatrix Zero,' Designing the Borg Tactical Cube, STAR TREK: New Frontier

Ref: STM018 & Ref: STM18A

Volume 1 Issue 19

Briefings: U.S.S. Enterprise NCC-1701-B, The Trills, Think Tank, Starfleet Uniforms 2271
Interviews: LeVar Burton, Cecily Adams
Features: STAR TREK: VOYAGER: Season Six Visual Effects (Part 2), Designing the U.S.S. Voyager NCC-74656, Talking to an Alien, Aliens and Artifacts, Mad Officers, Andre Bormanis on what constitutes life in STAR TREK

Ref: STM019

Volume 1 Issue 20

Briefings: U.S.S. Relativity NCV-474439-G, Spock, The Varro, The Bajorans
Interviews: George Takei, John Savage, Kenneth Biller, Robert Blackman
Features: Ronald B. Moore's Visual Effects Journal: 'Fury,' Designing the U.S.S. Voyager NCC-74656, Reinventing the Klingons (Part 2), STAR TREK 'Ships of the Line' Calendar

Ref: STM020



Inside Issue 24: Eden FX and The Vaadwaur

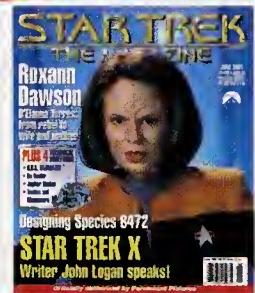
Inside Issue 23: The Borg



Volume 2 Issue 1

Briefings: U.S.S. Grissom NCC-638, Dr. McCoy, Q's Anti-time Future, 23rd Century Aliens
Interviews: William Shatner, Nichelle Nichols, Hans Beimler, Jonathan Del Arco, John Dwyer
Features: Designing the Future, Women of *STAR TREK*, On the Frontier, *STAR TREK* Guitar, *STAR TREK VFX*: Levitating Commander Riker

Ref: STM025 & Ref: STM25A



Volume 2 Issue 2

Briefings: U.S.S. Stargazer NCC-2893, Dr. Bashir, Jupiter Station, Tactics and Maneuvers
Interviews: Roxann Dawson, John Logan, Eric Menyuk, Bryan Fuller
Features: Designing Species 8472, Designing Ares IV, *STAR TREK: VOYAGER* The Final Season, Q2: Father and Son, *STAR TREK: DEEP SPACE NINE* The Continuing Story

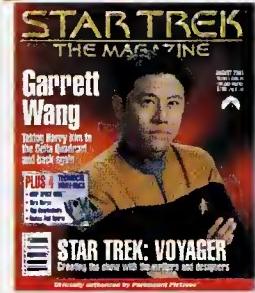
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Volume 2 Issue 3

Briefings: U.S.S. Voyager NCC-74656, Kes, U.S.S. Equinox NCC-72381, Worlds of the Delta Quadrant
Interviews: Robert Picardo, Rick Berman, Michael Piller, and Jeri Taylor on Creating *STAR TREK: VOYAGER*, Brannon Braga
Features: Greatest Visual Effects, Greatest Makeups, Greatest Costumes, Designing *STAR TREK: VOYAGER*

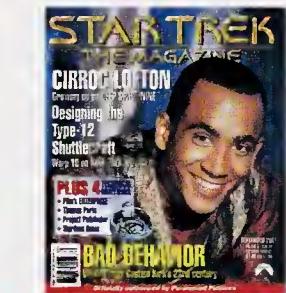
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Volume 2 Issue 4

Briefings: Deep Space Nine, Kira Nerys, The Overlookers, Games and Sports
Interviews: Garrett Wang, Rick Berman, Michael Piller, Jeri Taylor on Creating *STAR TREK: VOYAGER*
Features: Captain Archer and the 22nd Century, Designing *STAR TREK: VOYAGER*, Greatest Props, *STAR TREK: VOYAGER*: The Writers Look Back

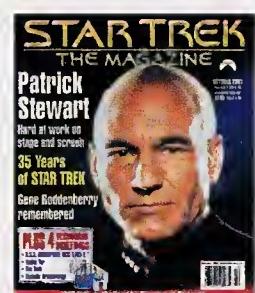
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Volume 2 Issue 5

Briefings: Pike's Starship Enterprise, Thomas Paris, Project Pathfinder, Starfleet Roles
Interviews: Cirroc Lofton, Kenneth Biller, Features: Reinventing the Ferengi, Second Unit, *STAR TREK: VOYAGER*'s Greatest Hair, Marvel Comics, Andre Bormanis on Suspended Animation, Bad Behavior, Designing the Type-12 Shuttlecraft

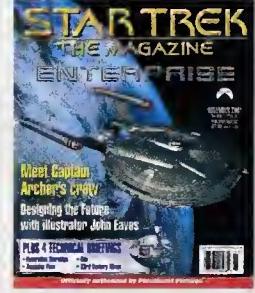
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Volume 2 Issue 6

Briefings: U.S.S. Enterprise NCC-1701-E, Tasha Yar, The Voth, Galactic Archaeology
Interviews: Patrick Stewart
Features: Gene Roddenberry, On the Frontier with John and Mary Black, 35 Years of *STAR TREK*, Who is in the Federation? Reinventing the Ferengi Part 2: The Melting Pot, 'Starfleet Command Orion Pirates,' *STAR TREK* Sets, Andre Bormanis on Gravity

Ref: STM030



Volume 2 Issue 7

Briefings: Starfleet Ships, Odo, The Dominion Fleet, 23rd Century Aliens
Interviews: Rick Berman
Features: Meet the Crew of *ENTERPRISE*, Director James Conway on the Making of 'Broken Bow,' DC Comics, John Eaves, The Trouble With Q, 'Enterprise' Lineage from schooner to starship, Andre Bormanis on searching for alien life

Ref: STM031



Volume 2 Issue 8

Briefings: U.S.S. Enterprise Refit, K't'inga-Class Battle Cruiser, V'Ger
Interviews: Stephen Collins, Robert Wise
Features: The Director's Edition, Spock and Xon, Director's Edition VFX, Finishing The Movie, Persis Khambatta, Visual Effects: 1979, Robert McCall, Harold Livingston: Writing the first *STAR TREK* movie, The Memory Wall, Production Design

Ref: STM032 & Ref: STM32A



Volume 2 Issue 9

Briefings: U.S.S. Prometheus NX-59650, Geordi La Forge, Iden's Rebellion, Starship Operations
Interviews: Scott Bakula, Vaughn Armstrong, Brannon Braga, Robert Blackman
Features: Designing the Klingon Battle Cruiser, Obscure *STAR TREK* aliens, 'Starship Spotter,' 'Ships of the Line' Calendars, *STAR TREK* Science: Andre Bormanis on *Enterprise* NX-01's systems

Ref: STM033



Volume 2 Issue 10

Briefings: Delta Flyer, Scotty, Klingon Culture, Starfleet Uniforms 2270's-2340's
Interviews: Linda Park, Jeffrey Combs, James Horan, Andre Bormanis
Features: Designing the Inspection Pod with John Eaves, Visual Effects: 'Broken Bow,' Designing the Runabout with Rick Sternbach, On the Frontier with John D.F. and Mary Black

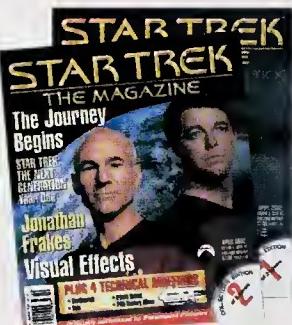
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Volume 2 Issue 11

Briefings: Captain Proton, Tuvok, Freedom and Niagara Class, 24th Century Aliens
Interviews: Connor Trinneer, John Fleck, Phyllis Strong and Mike Sussman
Features: 'Canon' Books – the books that provide 'official' *STAR TREK* information, Unobtainium Model – the original U.S.S. *Enterprise* NCC-1701 shooting model

Ref: STM035

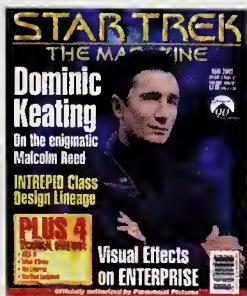


Volume 2 Issue 12

Briefings: Shuttlecraft, Data, Irina's Ship, 24th Century Aliens
Interviews: Jonathan Frakes, Maurice Hurley, Armin Shimerman, Majel Barrett, Features: DVD Box Sets, In the Beginning – *STAR TREK: THE NEXT GENERATION*'s birth, The Design of Farpoint Station, Imagining the Future, Visual Effects, 24th Century Props

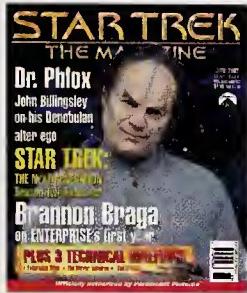
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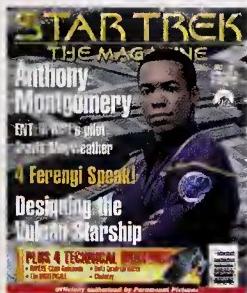
Volume 3 Issue 1

Briefings: Ares IV, Miles O'Brien, The Lokirrim, Starfleet Equipment
Interviews: Dominic Keating, Matt Winston
Features: Syd Mead on designing V'Ger, *STAR TREK* props – Klingon food, Starfleet Technical Database
Database: Rick Sternbach on *Intrepid Class Design Lineage*, Image G, *ENTERPRISE* Visual Effects, Paint Your Own Borg
Ref: STM037



Volume 3 Issue 2

Briefings: Federation Vessels, Mirror Universe
Interviews: John Billingsley, Brannon Braga, Diana Muldaur, Tracy Tormé, Rob Bowman
Features: *STAR TREK: THE NEXT GENERATION's Second Season*, Durinda Wood on Season Two's costumes, The Borg Attack, Designing the Klingon Raptor, 'STAR TREK Bridge Commander' – Activision's new computer game
Ref: STM038



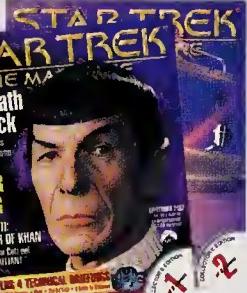
Volume 3 Issue 3

Briefings: Danube-Class Runabouts, Delta Quadrant Races, The *Nightingale*, Chakotay
Interview: Anthony Montgomery
Features: Designing the *Ti'Mur* with Doug Drexler, Hans Beimler on *STAR TREK: DEEP SPACE NINE*, Jim Mees on his time working on *STAR TREK*, Durinda Wood's costumes for *STAR TREK: THE NEXT GENERATION*, *STAR TREK: The Experience*
Ref: STM039



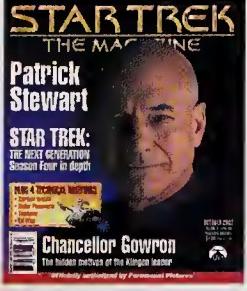
Volume 3 Issue 4

Briefings: Admiral Janeway's Shuttle, Starfleet Personnel, Son'a Mission Scout Ship, Dr. Crusher
Interview: Ethan Phillips, Jonathan Frakes, Leonard John Crofoot, Ira Steven Behr
Features: Designing the U.S.S. *Enterprise NCC-1701-C*, *THE NEXT GENERATION* Season Three, Vulcans Acting Illogically
Ref: STM040



Volume 3 Issue 5

Briefings: Project Genesis, Khan Noonien Singh, the Ba'Neth, A Guide to Sickness
Interview: Walter Koenig, Nicholas Meyer, Paul Winfield, Robert Sallin
Features: *STAR TREK II: THE WRATH OF KHAN* – The Director's Edition, The Undiscovered Country, The Art Department, *STAR TREK II* costumes, *STAR TREK Stories*: New Members of Kirk's Crew
Ref: STM041 & Ref: STM41A



Volume 3 Issue 6

Briefings: U.S.S. *Centaur NCC-42043*, U.S.S. *Rhode Island NCC-72701*, Stellar Phenomena, Tsunkatse, Kai Winn
Interviews: Patrick Stewart, Robert O'Reilly, David Ogden Stiers, Ronald D. Moore
Features: *STAR TREK NEMESIS*, *THE NEXT GENERATION* Season Four, Production Design: Locations, sets, and starships, *TNG* Season Four Makeup
Ref: STM042



Volume 3 Issue 7

Briefings: U.S.S. *Enterprise NCC-1701-D*, Sulu, The Dinaal, 23rd Century Aliens
Interviews: Scott Bakula, Nichelle Nichols, Brannon Braga, Robert O'Reilly, Winrich Kolbe
Features: *ENTERPRISE* Visual Effects: Ronald B. Moore and Team, *STAR TREK* in Las Vegas, *STAR TREK* Makeup, *ENTERPRISE* Phase Cannons and Grappling Hooks, Starfleet Technical Database
Ref: STM043



Volume 3 Issue 8

Briefings: U.S.S. *Excelsior NCC-2000*, The Qomar, The Bajorans
Interviews: Leonard Nimoy, Harve Bennett, Joe Menosky
Features: ILM: Visual Effects, Designing the Klingon Bird-of-Prey, *TNG* Season Five overview, Introducing Ensign Ro, Pitching to Michael Piller, Season Five overview
Ref: STM044 & Ref STM44A



Volume 3 Issue 9

Briefings: Federation Vessels: 2161-2377, Kor, Raptor-class Scout Vessel, U.S.S. *Enterprise NCC-1701-D*: Deck By Deck
Interviews: Michael Dorn, Rick Berman, Dina Meyer, John Logan
Features: *ENTERPRISE* Visual Effects: Mitch Suskin and Team, Season Five Makeup, The Aliens of *STAR TREK III*, Starfleet Technical Database
Ref: STM045



Volume 3 Issue 10

Briefings: U.S.S. *Enterprise NCC-1701-D*, Counselor Troi, Romulan Bird-of-Prey
Interviews: Brent Spiner, Tom Hardy, Stuart Baird, Jonathan Frakes, John Logan, Marina Sirtis
Features: *STAR TREK NEMESIS* Starship Designs, Designing the Scorpion, Starfleet Technical Database, The Romulan Star Empire, The Kolaran Makeup, Starfleet Command III
Ref: STM046 & STM46A & STM46B



Volume 3 Issue 11

Briefings: *Enterprise NX-01*, The EMH, Deep Space Stations, 24th Century Aliens
Interviews: Patrick Stewart, Michael Bell
Features: Welcome to Romulus: From matte painting to CG model, *STAR TREK NEMESIS*: The Untold Story, The Bringloidi, Designing the U.S.S. *Enterprise NCC-1701-E*, Season Six Overview, Animatics for *ENTERPRISE*
Ref: STM047

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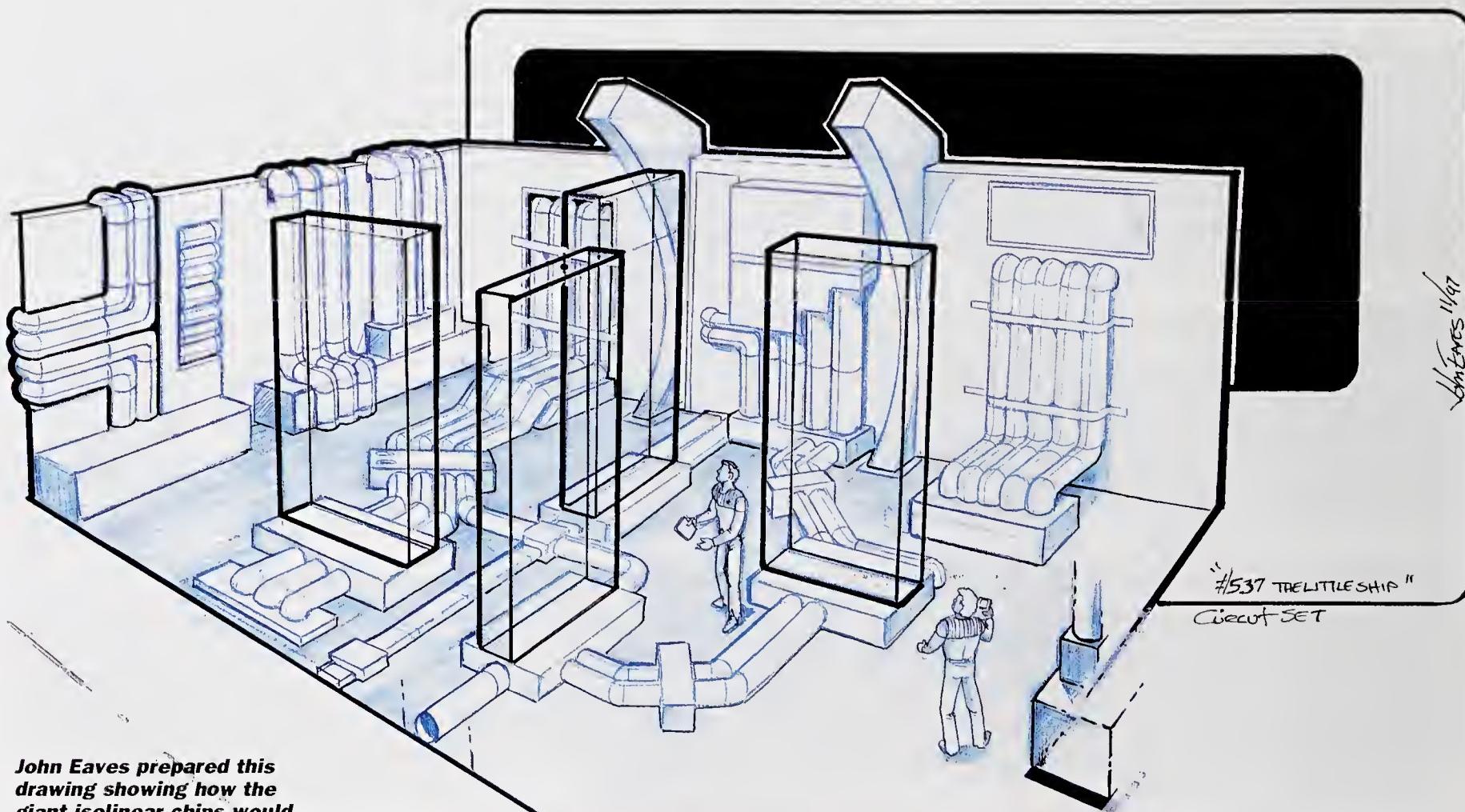
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STAR TREK Stories

Keeping a sense of proportion in a giant world



Several Big Chips

In *STAR TREK: DEEP SPACE NINE*'s sixth season, the art department had to create a set that made the actors look tiny and showed us isolinear chips in unprecedented detail.

In 'One Little Ship' the *U.S.S. Rubicon* NCC-72936 and her crew were shrunk by an unusual subspace compression phenomenon. When they returned to the *U.S.S. Defiant* NX-74205, they discovered that their ship had been invaded by the Jem'Hadar, so they set about saving the day by flying through the ship's circuits, which now dwarfed the tiny crewmen.

The easiest way to make the actors look very, very small was to make a set that looked very, very big, so the decision was made to redress *DS9*'s cargo hold set as a gigantic circuit housing complete with 10-foot tall isolinear chips. The chips, those familiar tiny props that are one of the staples of *STAR TREK* technology, would provide a reference point that the audience could relate to for size comparisons. The propmaster brought a box



The 'massive' isolinear chips were actually specially-made Plexiglas boxes that were modeled on the tiny props.

of the multicolored plastic props to the art department and the set designers made plans by setting them up like dominoes.

The 'giant' chips were made by building heavy Plexiglas boxes, lit from below and

painted with special translucent colors. Each one was wrapped with a poster-sized printed label. But this still wasn't enough. The set was still relatively small, and, in order to make it look bigger and create the impression of an endless cross-circuit control panel, a miniature model of the giant chip set was made. The VFX team then added this to the live action footage, making the set look huge.

The miniature consisted of two rows of a dozen one-foot-tall chips and included a mirror at the far end, which further increased the illusion of distance. The art department had to make sure that the labels on each chip did not appear backward in the mirror, so the back of each label was printed in reverse so that the reflection now appeared correct. This combination gave the director the bug's-eye perspective that he needed. 

GOODBYE

Lost Covers of STAR TREK: The Magazine

As a parting gift we thought you might like to see some of the ideas that we've considered for CG covers over the last four years, courtesy of our talented CG artists Mojo and Rob Bonchune.



Adam 'Mojo' Lebowitz produced our first CG cover, which showed the U.S.S. ENTERPRISE NCC-1701-D facing off against a Borg cube in March 2001. As you can see, the ENTERPRISE moved around a bit before we got everything in the right place.



Rob Bonchune created this image of the original ENTERPRISE, which finally evolved in to the May 2001 cover.



At one point, we considered creating a similar image using the U.S.S. ENTERPRISE NCC-1701-E.



For the April 2002 issue, Mojo started out with this dramatic image of the ENTERPRISE-D leaving Spacedock.

Mojo went to town on the September 2002, STAR TREK II: THE WRATH OF KHAN special issue and produced several different concepts for us to choose from.

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